

CENTURY 21

The Worlds of Gerry Anderson

No. 7 • WINTER 1991 • £2.95

THUNDERBIRDS

SPECIAL ISSUE

Gerry Anderson on the Thunderbird years



8~page Thunderbirds
movie photonovel

Calling Elvis
~production exclusive

PLUS

Space 1999~Year One

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It still works! The magic of the Thunderbirds-type puppet still works!

I was delighted in late August to watch the Calling Elvis video by Dire Straits with a strange sense of déjà vu. In my opinion the puppet band looked terrific, which is more than can be said for Jeff Tracy, who must have undergone extensive plastic surgery since we last met him (couldn't you have at least combed your hair prior to such an important appearance, Jeff?).

I also enjoyed the strong visual symbolism in the video...the TB 1 shaped (and coloured) pen; half a green pepper suggesting TB 2; a carrot for TB 3 and those odd and very yellow fish denoting the smallest Thunderbird. A particularly striking visual was the stop-motion sequence culminating in the Mark Knopfler puppet being held back just short of his much-desired communication by his own strings and operating crossbars which had caught in the entrance to the Tracy lounge. Marvellous stuff, and a painstaking extension of Thunderbirds worthy of the coverage we're bringing you this issue. Earlier this year Simon Archer visited the studios regularly and covered set and puppet construction at every stage on behalf of Century 21. We think you'll find his research as impressive as the video.

In fact, there's a definite Thunderbirds flavour this issue. Turn to the centre pages and you'll discover a TV 21 gem we felt begged to be reprinted this time instead of our usual strip. We've also a special review of the Thunderbirds years by Gerry Anderson with an exclusive crew photograph adding further spice to our International Rescue menu.

Finally, it doesn't seem like two minutes since I was writing something similar last year, but, once again, this is the Winter Issue - so a very Merry Christmas and the Happiest of New Years to all you loyal readers worldwide from Dave and myself. A big thank you for your continued and growing support for Century 21 during our second publishing year, and also a special thank you to those of you who responded so admirably to our appeal for listings and shots of Space: 1999 merchandise - our future coverage, thanks to you and series researcher Chris Bentley's team, is going to be very special indeed!

Stand by for Year Three - the best, as they say, is yet to come!

Mike Reccia, Editor.

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MAY THE G-FORCE BE WITH US!



In an astonishingly exciting announcement, Gerry Anderson has exclusively told 'Century 21' his plans for a brand new television series which involves input from, would you, believe, the Soviet Union!

"G-Force" is the name and intergalactic rescuing is their game in a cell-animated series which should begin with 13 half-hour episodes in the hope of production rolling on indefinitely. The series would be produced by Gerry's own Inimitable Ltd and Actis, which is a new production company owned by the giant Guild Television (Who, in turn are owned by Wembley plc the football stadium owners - one of the largest television and video distributors in the U.K. The Soviet influence comes in the shape of their Videofilm Corporation which is based in Moscow and was formed in 1986. They have the largest production and post-production centre in the USSR and Eastern Europe and offer their highly trained crews to Western companies, along with distribution to over 80 international territories and of course, within the USSR itself.

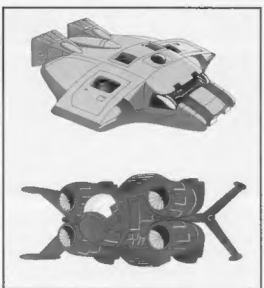
So what's it all about? The action takes place in a Solar System of inhabited planets 'somewhere in our universe'. Each planet is a member of the United Planets who have recently suffered a number of natural and ecological disasters, so much so that the President of the U.P. decides to set-up an interplanetary rescue organisation. Only problem is, due to the fact that each planet has a different life form, it



makes political sense to use operatives from a totally different Solar System.

Enter Earthman James Gee and his two daughters and three sons. The Gee family is happily living in their delightful thatched cottage (Joe 90's abandoned abode?) deep in the heart of England when they are approached to create and man the new organisation. They are all heavily involved in astro and aeronautics, especially the offspring who are fully qualified pilots and test pilots. Much though the challenge interests them they are, nevertheless, initially unwilling to leave their idyllic surroundings for outer space!

The problem is resolved when the President, offers to relocate their entire house and surroundings in a clear dome atop an asteroid base which



contains all their equipment, craft and machinery. So "G-Force" is GO and it's action and adventure all the way!

This new venture by Gerry Anderson certainly seems to have the potential of being an exciting and innovative concept so lets hope his recent efforts at the Cannes Film Festival (where pre-publicity included a very handsome glossy brochure...) to secure finance results in some great action on the screen.

There's even talk that it will eventually transfer to...JAPAN!!! Already there is a meeting scheduled with a major U.K. broadcaster who are very keen on co-producing the series.

SMASH-HIT "THUNDERBIRDS" A RATINGS WINNER

WE all knew it would go down well, We all knew practically every thirty-something in the land would tune in and now the ratings prove us right! The first episode of "Thunderbirds" drew an audience of 6.8 million, the second 5.8 million and the third 5.1 million. The first two topped the station's ratings in their respective weeks and all, dare I say it, "Beat" "Star Trek: The Next Generation" where applicable. Not that there's anything wrong with the American show (we're all fans) but this just proves what we've been saying all along about the pulling power of Supermarionation!!!

ITC PRESS AHEAD...STILL NO NEWS FROM CHANNEL 5

By now the second "Supercar" video is with you (released October 28th along with the second "The Saint" and the first "Danger Man") ...and that's it from them until February of 1992. Nothing confirmed for February, but expect the first volume

MAJOR THUNDERBIRDS EXHIBITION PLANNED

Wolverhampton Art gallery intends to run a comprehensive Thunderbirds Exhibition from June 20th, to August 29th, 1991... described as 'a celebration of Gerry Anderson's work from the 1950's to the present day and an appraisal of his creative and technical achievements in television and film'.

Our own Phil Rae has agreed in principal to display his entire collection of puppets and models, and the gallery is also appealing to other collectors and fans who either own original puppets, models, photos or artwork, or have made accurate replicas of Anderson craft. Collectors are reassured that the gallery will give high priority to security and professional curators will be in each room at all times during the show.

All puppets and models will be insured by the gallery for the duration of the exhibition and transport of exhibits will also be handled by the gallery. Collectors and fans donating exhibits will be credited in the exhibition catalogue, though there may, of course, be those who wish to donate their models anonymously. Exhibition co-ordinators will arrange to view the exhibits prior to acceptance for the show, and notification will be given by post.

The exhibition is intended to be 'a delight for fans who cannot afford to become collectors and a treat for everyone who enjoys the work of Gerry Anderson'. Updates on this exciting event will be featured in future issues of 'Century 21'. In the meantime, potential exhibitors should contact David Finchett, Co-Ordinator, Wolverhampton Central Art Gallery, Lichfield Street, Wolverhampton, WV1 1DU. (0902 12082 extension 127).

POSITIVE TRACK

A big fat double helping of Positive Track this issue (we didn't have the column centimetres last time if you remember) swelled by the major reporting on the return of Thunderbirds-Ed.

May 20-25th., 1991. Palace Theatre, Manchester. George Sewell stars in Agatha Christie's play Verdict.

PT by our own Martin Duchington, Bolton.

May 31st, 1991. Six O'Clock Show, LWT. ITV features preview of Thunderbirds FAB, The Next Generation, at London's Mermaid Theatre. PT by our own Simon Archer, Tring.

June 1st, 1991. LWT - Metro. Thunderbirds FAB next Generation guest on programme. A clip from Thunderbirds is shown.

June 3rd, 1991. Thames News feature Thunderbirds with clips from the TV series together with interviews with Thunderbirds mime project and Gerry himself. The full-size FAB 1 is featured. PTs Vilmore Rochester, Peckham, London.

June 4th, 1991. Evening Standard carries review of Thunderbirds FAB show at Mermaid Theatre titled 'Mysteries and Imagination'.

June 4th, 1991. Sky News. SBS feature a news report on the mime show.

June 5th, 1991. Daily Mirror carries a pic. of Betty Boo at the Thunderbirds stage show wearing what is described as a Thunderbirds cap but is, in reality, a spectrum hat!

June 5th, 1991. Daily Telegraph features negative review of Thunderbirds stage show, stating that Thunderbirds D.R.A.B. would be a more accurate description of what is on offer.

June 5th, 1991. Breakfast Show, GLR, BBC Radio. Presenter Kevin Greening points out that daily Mirror has 'goofed' in its captioning of Betty Boo as mentioned above.

June 5th, 1991. Daily Telegraph. Art Critic Charles Spencer gives a lukewarm review of the show, suggesting that two hours was too long for this form of entertainment.

June 8th, 1991. Loose Ends, BBC Radio 4. features a light-hearted review of the show by comedian Craig Charles, plus interviews with Gerry Anderson, Timmy Mallett, Jan Leeming and Betty Boo at the

Celebrity Review, PT Simon Archer, Tring.

June 8th, 1991. BBC 1. That's Showbusiness. Host Mike Smith asks 'In Thunderbirds, who provided the voice for Lady Penelope?' Sadly, the contestant doesn't know the answer! PT Tony Johnston, Sidcup, Kent.

June 9th, 1991. The Sunday Telegraph features a further, more positive review of the Thunderbirds Show. PT Simon Archer, Tring.

June 10th, 1991. Children's show DOGIRAMA. The whole programme is devoted to puppets and puppet making and includes clips from Four Feather Falls and Thunderbirds.

June 11th, 1991. ITV. This Morning. The programme begins with clips from Thunderbirds and includes short interviews with Gerry Anderson sitting in front of the 1991 set of the Tracy lounge, Matt Zimmerman (talking to Alan Tracy puppet!) and also clips from the Thunderbirds FAB mime project and interviews with the players. Included is a short clip of Matt Zimmerman driving the full-size FAB 1. This item is followed by an interview with two of the International Rescue Corps volunteers with clips of their various rescue operations throughout the world. PTs Stephen Brown, & Saxmudham, Suffolk.

June 18th, 1991. The Sun mentions that 'Dire Straits are hiring Thunderbirds creator Gerry Anderson to help produce their next video.' PT DJ, Tony Vest of UK radio station Atlantic 252.

June 23rd, 1991. The British Weekly reports that 'After 26 years, Thunderbirds are GO again.' Brains and Virgil are pictured. PT Simon Archer, Tring.

June 24th, 1991. De Telegraaf (Dutch National Newspaper) states that in the sixties 51% of Dutch Television Viewers watched Thunderbirds every week. PT Wim van de Water, Oldham, Holland.

June 25th, 1991. Today Newspaper carries almost a page on Gerry and Thunderbirds, including today's youngsters' views on the series and concludes that 'children from 6 to 60 are still captivated by the space age puppets. PT Simon Archer, Tring.

June 29th, 1991. The Sun carries article on how Gerry 'rebuilt Lady Penny from bits of scrap' for the Swinton Insurance commercials, also saying that all 32 episodes of Thunderbirds are to be rescreened next year (we know better, folks - Ed.) and features a 'sixties behind-the-scenes shot of Thunderbirds titled 'Gerry adjusts the dress of one of the Thunderbirds

of 'Sapphire and Steel', Volumes two of 'Randall and Hopkirk', 'Danger Man' and 'Robin Hood' and, yes, the third of 'Supercar'.

Many of you are excited by BBC announcements of "Fireball XL5" and full episodes of "Space: 1999". As we go to press there are NO dates for either of these but we draw your attention to the ITC Hotline on 0898 353 482. John Keeling at ITC Home Video is being literally inundated with requests for information and promises of "The Champions" and "Man In A Suitcase" releases and he likes to reply personally to everyone but it's getting simply impossible. He assures us that the Hotline will carry all the news as it is available AND some worthwhile connections to boot.

We're afraid it's still not good news from Polygram Video and their releases of "UFO" and "Joe 90". No news from them on either title or when we can expect the next volumes.

LAVERNE CASTLE MOB NOT FOR THE BEEB

All was looking well for the BBC's production of Gerry and Rodney Matthews' "Laverne Castle" series but, sad to say, it was not to be. Even though they considered it "one of the finest submissions we've ever had", at the very last minute BBC Enterprises pulled the plug. Gerry is the first to admit that his series are not the cheapest to produce and this may have proved the deciding factor. Gerry himself said, "Don't forget if 'Thunderbirds' were made today each episode would cost something in the region of £600,000!"

All is not lost, however, as following the very recent ITV franchise changes, the series will be submitted

to one of the major ITV companies with every chance of success.

SPANNER IN THE WORKS ONCE MORE...

The BBC have, thankfully, some consolation in the success of "Thunderbirds" on 1 BBC 2 as they won't be screening "Dick Spanner" after all, as we reported last issue. Gerry was quite candid: "It was quite embarrassing, really. I thought I was in a position to sell the series to the BBC but I was contractually bound to Channel 4".

It all turned out quite well, though, as Channel 4 turned out wanting to screen the series again anyway! We understand that it will turn up on a Wednesday night around midnight, very early in the New Year.

ELVIS CALLED, BUT DIDN'T QUITE GET THROUGH

Despite surging straight into the U.K. Top 20, Dire Straits' "Calling Elvis" disappeared pretty soon afterwards. Hence the video Gerry participated in didn't get too much airplay, save for a marvellous Nicam full screening on Channel 4 late midnight. "I don't think I'll be getting involved in pop videos again, unless it's the very special sort of project 'Calling Elvis' was, or the band are as good to work with as Dire Straits were." Mr Anderson even took himself along to one of the group's Wembley concerts and much enjoyed it, he reports!

Last week we reported on Gerry's European Domestos Commercial which has now been

completed, despite enormous technical difficulties which were surmounted by the sterling efforts of model-maker Richard Gregory, animator Mark Woodall and Art Director Bob Bell. Also, as an update to last issue's reports, "Return to Forbidden Planet" has now opened in New York and the "Thunderbirds FAB" stage show continues to do good business, though now at the Ambassadors Theatre in London.

COMPETITION WINNERS.

Winners of our competition for free Anderson videos were few and far between. You all knew that B.I.G. R.A.T. stands for 'Brain Impulse Galvanoscope, Record and Transfer', but it seems we foxed you with our second question 'In how many episodes of Thunderbirds, excluding beginning and end titles, did TB 4 appear?' The answer was 8, and they are: The Mighty Atom, Operation Crash Dive, Terror In New York City, Day Of Disaster, Desperate Intruder, The man from M.I.3, Atlantic Inferno and Security Hazard (in flashback). Seeing as this was such a toughie, we've also awarded prizes to those who ignored the flashback episode and gave the answer as seven. Our lucky winners are: Alan Ruyten, Hornchurch, Essex; Robert Reid, Falkirk; Jeremy Briggs, West Lothian; I. Parker, Gentshaw, Staffs and D. Humphries, Walsall, Staffs. Congrats all!

puppets. (The gentleman in the shot does not look like Gerry Anderson Ed.). *PT Robert Reid, Falkirk.*

June/July, 1991. *Belgium National Television (BRT 1) transmits Space 1999 on Sunday afternoons at 3p.m.*
July 1st, 1991. *Dutch National Television (TV 2) starts to re-run all original Thunderbirds episodes on Monday afternoons at 5.38 p.m. PT Wim van de Water, Odiam, Holland.*

July 3rd, 1991. *Daily Telegraph reports 'After 26 years Thunderbirds are Go Again' and carries a pic. of Brains and two pics. of Virgil, one captioned 'Virgil' and the other captioned 'Scott'. PT Simon Archer, Tring.*

July 15th-20th, 1991. *Opera House Manchester. Gabrielle Drake stars in 'Risky Kisses'. PT Martin Hutchinson, Bolton.*

July, 1991. *Chimera. Alan Pattillo is Supervising Editor of the ITV thriller.*

July, 1991. *American Graffiti. Ed Bishop voice-over features in commercial radio ad. for video releases of the film. PTs Robert Reid, Falkirk.*

August 11th, 1991. *The Mail On Sunday carries article with pics of puppet and real Mark Knopfler titled 'Dire Straits gets string section!'*

August 12th, 1991. *The Sun reports 'Thunderbirds Knopfler is Go'. Pictures of puppet Mark and Turler Director Steve Barron on the puppet set are featured.*

August 12th, 1991. *The Sun.* Two pics of the Dire Straits puppets accompany an article headed 'Thunderbirds Knopfler is Go - He's a hit as video puppet'.

August 21st, 1991. *Channel 4.* 'Dire Straits, Calling Elvis' Mark Knopfler talks viewers through this exclusive showing of the new video. Gerry Anderson is interviewed on the puppet set. *PTs Simon Archer, Tring.*

August 21st/23rd, 1991. *Marina Cinema, Lowestoft.* Both films are screened with minor cuts.

August, 1991. *Radio 1.* DJ Gary King repeated plays an extract from Captain Scarlet along the line: Col. White: There is no-one better qualified... Insert of: "Surely you don't mean Gary King Col. White: 'I do indeed'."

August, 1991. *Them and Us (BBC)* Presented by Craig Charles, Mondays, 7.30p.m. Theme is an electronic version of Captain Scarlet.

August 31st, 1991. *Music Week Magazine.* Full page ad for ITC's new videos including front cover of the Supercar video, *PTs Steve Rogers, Suffolk.*

August 31st, Sept. 1st, 1991. *The Weekend Guardian.* Food and Drink section carries article headed 'Rebirth of Cool' a history of Lyons Maida's Zoom and FAB Ice lollies. The links to Fireball Thunderbirds, Lady P and Captain Scarlet are

detailed. *PT Dick Tomlins, Coventry.*

Sept. 4th, 1991. *TV Times* states 'Thunderbirds Are Go as Brains with pic.'). Lady Penelope and the international rescue team return to TV. Edition also carries feature on Lady Penelope.

Radio Times reports 'Thunderbirds Are Back' we find out what's kept their popularity flying high for more than 20 years' and includes pic. of Scott at TB 1 controls.

TV Quick - 'Supermarionated and supernannated' describes 'Lady Penelope and her International rescue chums' before a shot of Jeff and Penny.

What's on TV carries Nostalgia feature on Sylvia Anderson and Thunderbirds. *PTs Simas Archer, Tring.*

Sept. 9th, 1991. *Telly Addicts (BBC 1).* Question in Spotlight Round: Who pilots TB2? Contestant passed on this one!

Sept. 14th, 1991. *Lancashire Evening Post* carries front page colour pic of Lady P. and Mark Knopfler puppet and centre-section colour shot of Jeff and Penny together with article titled 'On the go again'.

Positive Track by one David Nightingale, *Blackpool.*

Radio Times presents double page colour spread on Thunderbirds plus interview with Fanderson's Lorraine Malby.

Daily Express features pic of Virgil, comments on the rescue and claims 'Eyebrows are definitely in this winter'.

The Sun runs pic. of Penelope stating that Gerry Anderson has revealed that FAB doesn't mean a thing and was simply a trendy word at the time.

The Telegraph Magazine. A superb colour picture of Penelope, specially taken for the article, is featured, together with an 'interview' with 'er Ladyship by reporter Kate Battersby.

News Of The World. Shot of Penelope and paragraph on Thunderbirds' welcome return.

Mail On Sunday. Another pic. of Penelope and paragraph on IR's return to our screens. *PTs Simon Archer, Tring.*

Bolton Evening News. Article on proposed new Maigret series features pics of Rupert Davies. *PT by our own Martin Hutchinson, Bolton.*

Sept. 15th, 1991. *Sunday People.* TV People section features Christine Giverville article and pic of her with Parker and Penelope headed 'Blunderbirds! Secrets behind the strings of puppets' comeback. *PT Simon Archer, Tring.*

Independent On Sunday reports 'The first episode is a classic'. *PT by our own Martin Hutchinson, Coventry.*

Sept. 16th, 1991. *Telly Addicts (BBC 1).* Question 'Who was Lady Penelope's Chauffeur?' (Obviously aimed at people who have been living on the moon for the past couple of decades - Ed). *PT Martin*

Hutchinson, Bolton.

Sept. 19th. *The Observer* asks 'whether today's children will love those clipper-clopp noddies, or whether the series will be watched by rapt nostalgia by people in their middle-ages, who remember practically every line.' *PT Dick Tomlins, Coventry.*

Sept. 20th, 1991. *Daily Express* reports 'Grown up thirty-something viewers will have the chance to relive their youth tonight' in a paragraph spotlighting the first episode of Thunderbirds.

Daily Mail asks 'is it really such a good idea to bring back the Sixties cult cartoonery?'

Daily Telegraph reports that 'Every episode includes one almighty explosion, which could be a shock to viewers who are dropping off. Pic of Virgil is featured.'

The Sun 'Phil's Fancy' column asks 'See if you can still spot the strings which make the puppets walk like Oliver Reed after a night on the town. Penelope pic. is featured.'

The Star features Parker and the tale of him being based on the chap from the pub near Windsor Castle.

Today's TV 'Pics Of The Day' is Thunderbirds. *PTs Simon Archer, Tring.*

Daily Mail runs interview with Sylvia Anderson. *PT Dick Tomlins, Coventry.*

Sept. 21st, 1991. *Daily Telegraph* runs article on Thunderbirds 'they have wooden dialogue and bawling charm, say Lewis Jones'.

Daily Mail. Review by Jaci Stephen states 'Scott is still F.A.B.' Jaci goes on to say 'I'd forgotten how much I loved Thunderbirds in my youth, and its long overdue return fills me with nothing but admiration for BBC 2 controller Alan Yentob.' *PTs Simon Archer, Tring.*

Sept. 22nd, 1991. *Maigret (BBC 2).* Features Rupert (Professor McClaine) Davies.

Sept. 26/27th. *Doppelganger* shown by Granada TV.

Sept. 27th, 1991. *Fear Is the Key.* BBC 1 features Tony Anholt and special effects by Derek Meddings

Oct 10th, 1991. *The Stage & Television Today* reports on musical 'Do I hear a waltz?' at Theatre Museum London. Sunday Oct 13 and every Sunday until Nov 10th. Cast includes Matt Zimmerman.

Oct 14th, 1991. *Telly Addicts, BBC 1.* Clip from Captain Scarlet with questions: 1: Who is the hero? 2: For which organisation does he work? 3: Which agent defected to the Mysterons. Also, a clip from Fireball with questions: 1: He's blond, he's square jawed, he's Steve...; 2: Which spaceship does he pilot? 3: Which alien pet is on board? *PTs Martin Hutchinson, Bolton.*

CENTURY 21: ALL SERIES GUIDE



By Chris Bentley with Roger Rice and Michael Richardson

REGULAR CAST

Martin Landau - Commander John Koenig
Barbara Bain - Dr Helena Russell
Barry Morse - Prof. Victor Bergman
Prennis Hancock - Paul Morrow
(1-20, 22-24)
Clifton Jones - David Kano (12-44)
Zienia Merton - Sandra Benes
Anton Phillips - Dr Bob Mathias
(1-17, 19, 20, 22, 24)
Nick Tate - Alan Carter

CREW

Executive Producer - Gerry Anderson
Producer - Sylvia Anderson
Story Consultant -
Christopher Penfold (1-7, 12-16)
Script Editor - Johnny Byrne
(3, 4, 7, 10, 11, 13, 14, 15, 17, 18, 21, 23)
Edward di Lorenzo (1, 2, 5, 6, 8)
Music by Barry Gray
Music Associate - Vic Elms
Special Effects - Brian Johnson
Production Designer - Keith Wilson
Production Manager - Ron Fry
Moon City Costumes - Designed by Rudi Gerneich
Director of Photography - Frank Watts BSC
Casting Director - Michael Barnes
Supervising Editor - David Lane
Camera Operator - Neil Binney
Tony White (1 only)
Assistant Director - Ken Baker
Sound Recorder - David Bowen
Editor - Alan Killick
(1, 9, 11, 13, 15, 17, 19, 21, 23)
Derek Hyde Chambers
(2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24)
Mike Campbell (3, 5, 7)
Sound Editor - Roy LaBery
(1, 2, 4, 6, 8, 10, 12, 14, 19, 21, 23)
Peter Pennell
(3, 5, 7, 9, 11, 13, 15, 16, 17, 18, 22, 23, 24)
Music Editor - Alan Willis
Continuity - Gladys Goldsmith (1-7, 9-24)
Phyllis Townsend (8 only)
Make up - Basil Newall (1, 2, 4, 6, 8, 9, 12, 13, 16, 18, 19, 21, 23)
Ann Cotton (3, 5, 7, 10, 11, 14, 15, 17, 20, 22, 24)
Hair Designer - Helene Bevan
Wardrobe - Eileen Sullivan

SPECIAL EFFECTS

Director - Brick Johnson
Assistant - Nick Alder
Lighting Cameraman - Harry Oakes
Camera Operator -
Frank Drake
Electronics -
Michael S.E.
Downing

An ITC RAI co-production
Produced by Group Three

For world wide distribution
Processed by Rank Film Laboratories.
Made at Pinewood Studios, Buckinghamshire, England

1. BREAKAWAY

Screenplay by George Bellak
Directed by Lee H. Katzin

September 9th, 1999. Commander John Koenig arrives at Moonbase Alpha to supervise a manned probe mission to the newly discovered planet Meta. Nine astronauts have been killed by a mysterious illness and the base's Dr. Helena Russell is convinced that radiation is the cause. An investigation of the nuclear waste disposal areas on the far side of the moon reveals no radiation leakage, but intense heat is registered, and Professor Victor Bergman suggests that increased magnetic output, not radiation, is the real threat.

Koenig requests that Luna Commissioner Gerald Simmonds should delay the launch of the Meta Probe and cease shipments of nuclear waste until their investigations are completed and a solution is found. However, Simmonds is embroiled in political intrigue and refuses Koenig's requests. One of the nuclear waste areas explodes and Bergman reports that the only way to avert a major disaster is to disperse the nuclear waste canisters over a wider area.

September 13th.

1999: Eagle transporters begin the mammoth task of

Brian Johnson with 44" Eagle



The Alphans watch their last broadcast from Earth.

redistributing the deadly canisters, but the level of magnetic radiation increases setting off a chain reaction throughout the nuclear waste areas. A blinding thermonuclear reaction rocks the moon, altering the gravitational field of the satellite and throwing the moon out of Earth's orbit.

Koenig determines that an operation to evacuate the base and attempt to return to Earth would fail. However, Alpha is intact and self-sustaining, and the small colony of survivors prepares for an amazing journey into the unknown.

Guest Artist: Roy Dotrice - Commissioner Simmonds
with Philip Madoc - Commander Gorski
Lon Satton - Ben Ouma
Eric Carte - Eddie Collins
Suzanne Roquette - Tanya Alexander

2. MATTER OF LIFE AND DEATH

Screenplay by Art Wallace and Johnny Byrne
Directed by Charlesrichton

An Eagle returns from a reconnaissance flight to Meta (renamed Terra Nova by the Alpha personnel) with the pilots unconscious and an extra man on board. Helena Russell identifies him as her husband Lee, the pilot of Astro 7, lost in the vicinity of Jupiter some five years previously. However, examination of the newcomer shows none of the normal human life signs, yet his heart beats and he breathes. Bergman determines that the man claiming to be Lee Russell is composed of anti-matter.

In obvious distress, Russell warns the Alphans to stay away from the planet, but is unable to give any explanation. Inexplicably, the man dies and his body disappears.

Disregarding Russell's warnings, Koenig leads a landing party to Terra Nova, accompanied by Helena. Initially, they find a paradise environment, perfect for habitation by the Alpha survivors. Suddenly, disaster strikes. Their Eagle, with pilot Alan Carter aboard, is destroyed. Sandra Benes is blinded and Paul Morrow is killed when his laser explodes. A spectacular explosion destroys the Moon and the planet is rocked by shock waves. Koenig is killed by the ensuing rockslide and Helena is

left alone in the debris.

Lee appears and explains that he is a projection - a messenger from the anti-matter lifeforms who live beneath the surface of Terra Nova. Their attempts to warn the Alphans of the dangers of Terra Nova met with failure, but they have the ability to manipulate time and offer the Alphans a second chance.

Guest Artist:
Richard Johnson - Lee Russell
with Stuart Damon - Parks



Helena considers a matter of life and death.

3. BLACK SUN

Screenplay by David Weir
Directed by Leo H. Katzin

The Moon is drawn inexorably towards a black sun, an area of intense gravitational pull that is the remains of a collapsed stellar mass. A reconnaissance Eagle is torn apart by the phenomenon and Koenig estimates that the Alphans have approximately three days before they suffer the same fate.

Bergman designs a force shield based on a ring of towers erected around the base which offers a slim chance for survival for the Alphans as the Moon plunges into the sun. However, as the odds of the Alphans' survival are slim, Koenig elects to launch an Eagle with a complement of six away from Alpha in the hope that they might escape the pull of

the black sun and find a planet to live on. He chooses those with the best potential for survival, among them Helena Russell, Alan Carter and Sandra Benes, and the Eagle leaves Alpha to its fate. As the Moon is drawn into the black sun, Koenig and Bergman experience peculiar phenomena as they become discorporeal and age rapidly. The secrets of the universe are revealed to them as they walk among the stars...and then they find themselves back on Alpha once more. Bergman's shield has held



"Forgotten your teeth again, Victor?"



"You're sure you turned the Gas off, Sandra?"

and the Moon has passed unharmed through the sun. Incredibly, the escape Eagle has also survived being pulled through, and the Alphans are reunited.

Guest artist: Paul Jones - Mike Ryan
with Jon Laurimore - Smitty
Susanne Roquette - Tanya Alexander

Continued on page 33



Dear Mike,

I have been fortunate enough to get a boxed set of all 32 Thunderbirds episodes on Japanese Laserdisc. They are bilingual laserdiscs so one can switch from Japanese to English with the push of a button. It's so much better than annoying subtitles. It's very interesting to note that when shown with a Japanese soundtrack, Thunderbirds actually looks dubbed: quite a testimonial to the accuracy of the Supermarionation process!

Tohokushina Home Video in Japan is also going to release boxed sets of all 32 episodes of Captain Scarlet and all 36 episodes of UFO on Laser Video Disc. Prices will be approximately \$540.00 for the Captain Scarlet and \$870 for the UFO. I was also wondering if it would be possible to pay for a subscription to Century 21 with a visa card. It would be very convenient for people such as myself to subscribe in that manner.

Bill Griffin, Ridgewood, N.J., USA.

Viva me too nicely, Bill! See Dave's ad. on page two of this issue for further details.

Dear Mike,

Just received my first issue of Century 21. I had heard about it over a computer network here when I was posting articles about the old puppet shows. I've been on a personal quest for the last two years to find video tapes of old Thunderbirds, Captain Scarlet, Stingray and Joe 90. It's not easy, let me tell you! I wonder if you know whether any of the shows are being shown on any North American NTSC broadcast station (Doubles PBS) right now? One of the local independents periodically runs the awful Dolphin productions edited features during the deep hours. Did you know that they even put the words 'Brains is Phones' illegitimate son? and other equally insulting comments behind the credits on one of their Thunderbirds compilations? The interest in Anderson shows here seems to be growing. A few years ago when I went to sci-fi conventions I got blank looks if I mentioned Thunderbirds to dealers. Now some of them are offering videos of UFO, Space: 1999, and even Thunderbirds and Fireball XL5, all of which goes to show that they are classics in their own right. Anything that still generates interest 20 years later is up there with the Beatles and Elvis.

Peter Scott, Burbank, CA, USA.

Dear Mike,

In North America and the United Kingdom, television shows that were produced in the 1960s to the mid-1980s have developed large groups of devoted fans. In the U.K., people who like these shows can see them on television or rent/buy tapes of them with some of the most popular being the shows created and produced by Gerry Anderson and licensed by ITC. In North America, we are confined to staring the millionth reruns of the original STAR TREK and DOCTOR WHO because

Calling 21...
Calling 21...



local television stations think that's all their market (the area their broadcast signal covers) wants to see: they are afraid to look for other programs because other shows won't bring in a good rating or might be too expensive to purchase. The station programmers probably don't know about any other programs besides DOCTOR WHO and STAR TREK. Hence, all the Americans get are the reruns of the reruns.

I decided to find out why Americans don't have a chance to see the great programs of the 1960's/70's that were distributed by ITC in the U.S. First I wrote to ITC in New York City (ITC-NY from now on) and after a six week wait, no reply was received. Not a great way to start on a search.

On May 10th, 1991, I called ITC-NY and asked the woman who answered the phone if I could speak to someone who knew about Supermarionation programs available for distribution in the U.S. market. Dead silence. The woman then asked me to repeat my request and I did. She said she wasn't sure to whom she should direct my call, but thought the sales department might be helpful.

The phone was answered by a man whom I will call Mr. R. He didn't give me his title or even acknowledge he was in sales. I stated that I was interested in the Supermarionation programs and wanted to know if they were currently available to local television stations. He asked me why I was interested. I told him that I was a fan and needed the information so I could write to my local stations and ask them to see about getting the programs. For the next half hour we played "Twenty Questions" then he suggested I give him my phone number and he would call back in five minutes so he could get more information and so I wouldn't run up my phone bill.

He did call back in that time and we spent the next hour and a half discussing the programs. The last half hour was spent on a conference call with some other people listening in and asking their questions.

Mr. R told me that ITC in Los Angeles (ITC-LA from now on) sent him five tapes and the publicity brochure that he was to give to local stations and told him to sell the programs. He claims that he didn't know a thing about Supermarionation or any of the other Anderson programs. Here are some of his questions and my answers:

Mr. R: "What is Supermarionation and what's the difference between it and other cartoons?" I told him that these programs aren't cartoons then

explained the process to him.

Mr. R: "Who are Gerry and Sylvia Anderson and are they still alive?"

I told him about the interview that was published earlier this year by a British magazine on Sylvia. Gerry just had a series of commercials run on national television for Burger King (a fast food chain owned by a British company) and these commercials were produced in New York. Then I was asked how long ago they were done and how could he find more information about them. I said to call Burger King Corporation and ask them.

Mr. R: "What sort of market would these shows appeal to for the best rating results? Would they appeal to Trekkies?"

Me: "First, never call anyone a Trekkie; the proper term is Trekker. The shows will appeal to all age groups, people who like older shows and those who like action/adventure programs and other people who like science-fiction/fantasy."

Mr. R: "How could these shows appeal to everyone and what groups could we specifically target?" Briefly what I said was that kids would like them because they're different and have lots of action; adults would like their sophistication and probably remember the programs from their youth; science-fiction/fantasy and action/adventure fans would enjoy the ideas in the shows and the action. Also, the stories were well written, the dialog interesting, with good plots, fascinating hardware and these shows are just fun to watch. Then I asked him if he ever watched any of the shows; if so, which ones did he like and why? His answer fitted in with what I just said. He watched the five shows that are in a package deal ITC is offering and liked THE SECRET SERVICE the best. The other shows in the package are CAPTAIN SCARLET AND THE MYSTERONS, THUNDERBIRDS, FIREBALL XL-5, and JOE 90. All five shows are in a package called "Sci-Fi Five" and each show is to be aired one day a week, Monday through Friday, CAPTAIN SCARLET on Monday, THUNDERBIRDS on Tuesday, etc. I told him that I wasn't thrilled with the name of the package because fans don't use the term "sci-fi".

Mr. R: "Do you think there will be a problem with a show that's in black and white since kids today are

Dear Mike,

I was fascinated to see the Super Club advert on page 7 of issue 6. I was a member and recall the golden wings badge and the National Petrol Super record well. But I'd completely forgotten about the Pilot's Licence and flying instructions. I wonder if you could find someone with a copy of these and reproduce them in a future issue? - Maybe Martin East has them? I've given up trying to find a Super Club cutaway drawing. I don't think one was produced, so unless Century 21 commissions one, we'll not see one!

Austin Tate, Swanton, Edinburgh.

Your wish is our command, Austin! Here, again courtesy of Martin East, are the Super Club Pilot's Licence and flying instructions. Enjoy! - Ed.

Calling 21... Editorial Address

57, Lynwood Avenue, Clayton-Le-Moors, Near Accrington, Lancashire, United Kingdom, BB5 5RR.

LICENCE N° 70541

Name: **MARTIN EAST**
Address: **6, BERNICROFT RD**
CHESHAM
County: **BUCKS**

1/ Please furnish return to the above address

I HEREBY CERTIFY THAT THE HOLDER OF THIS LICENCE IS A MEMBER OF THE SUPERCLUB CLUB AND IS AUTHORISED TO FLY SUPERCLUB.

SIGNED



Mike Mercury

SUPERCLUB COCKPIT DRILL AND TAKE-OFF PROCEDURE

- Before taking off the following procedure must be strictly followed:
- Check fuel gauges for the amount of fuel in all tanks
- Check all other instruments, Oxygen, Climb, Temperature, and all controls in the cockpit
- To start engine, switch to "off" and wait for revolution counter to reach 15000 r.p.m. before switching to "on". "Start" for "on" both engine together but only in an emergency
- Make sure that everything is clear of Superclub before starting vertical take-off. Pull back on throttle to full throttle when fully loaded.
- Before vertical take-off, open throttle, and when clear of any obstruction change to horizontal flight.

SUPERCLUB SPECIFICATIONS

Length 27 1/2 in. Weight 110 lbs 4 oz.
Wingspan 30 in. Weight with engine 120 lbs
Height 20 1/2 in. Weight with fuel 140 lbs

LUCKY LICENCE NUMBERS

Write out for the lucky Superclub Licence number in the T.V. contest each week. If your number appears, Mike Mercury will send you a major prize. There is no need to apply for your prize as this will be sent off automatically. Write Superclub on T.V. and read the further adventures of Mike Mercury in the T.V. Contest each week.

used to everything in color?"

Me: "I don't see any problems with marketing FIREBALL XL5 since most children don't seem to mind watching other black and white programs, especially since FIREBALL has enough hardware and interesting plots and dialog to hold their attention. Look at the ratings NICK AT NIGHT and the amount of subscribers AMC has." NICK AT NIGHT is cable company Nickleodean's nightly broadcasts of old American programs like MISTER ED, GREEN ACRES, DRAGNET. AMC is the American Movie Classics showing nothing but old movies (mostly black and white) and is one of the most highly rated channels.

I asked Mr. R if he knew anything about the live-action programs. Then he asked me how I got interested in Supermarionation, are there many other fans in the U.S., are there any fan clubs or conventions for the Supermarionation programs, and what suggestions could I offer to help him sell the package to local stations.

Mr. R then told me he was going to a large city and start negotiating with a local station that was interested in purchasing 'Sci-Fi Five'. He asked if I had any addresses of cons in the area or names of fans and science-fiction stores. I told him I'd have to get back to him on that. Then he thanked me for my time and said he would send me the publicity material and a videotape of CAPTAIN SCARLET for my help. Four days later I received them.

I didn't have any contacts in the area Mr. R was going to so I called an address of an adzine to see if he could help. She is a UFO fan and her roommate likes STINGRAY and both were excited about my news. She gave me a list of people in the broadcast area and hoped the station would pick up the shows.

After many calls I eventually gave up and turned to a neighbor who is in advertising and she said that she would use techniques she knows and call New York for me. The next day she did. She not only found out what position on the staff Mr. R holds, but who the vice presidents of that office are. She also got me another telephone number for California and an address. She also got me two names of vice-presidents in the West Coast offices. She also suggested I call London and tell ITC what problems I was having with their U.S. branch offices.

The next morning I called ITC-London. I asked for the woman who Gerry Anderson recommended I call if I wanted to find out about his programs. It was a surprise to have someone answer the phone and not stop dead in their tracks when they heard the words 'Supermarionation'. She put me through to the woman's office. The woman turned out to be a senior vice-president, but she wasn't in at the moment. I said I was from the U.S. and asked if I could speak to someone about the broadcast rights to the Gerry Anderson programs. She said she could help me. Her name is Isabelle Vincent and I told her I would like to know if ITC ever had plans to allow the broadcast of any of the shows or if they would ever come on in the States. She gave me a number which turned out to be the number my neighbor got from New York. Ms. Vincent also gave me the fax number and offered to contact the LA office and tell them the problems I had. I thanked her, but said that I would like to contact them again. Ms. Vincent also said that it was disappointing that such good programs aren't aired in the States and that I must be very interested in them to call London at 9:45 in the morning.

Later, ITC-USA received my call. I asked for someone who knew about Supermarionation programs in the U.S. market and was put through to the office of Mr. Rob Word, vice-president. Ms. Jan Franklin, tried to answer my questions, but said she wasn't qualified and that Mr. Word would call me back. I was leaving my beta on this.

About a half hour later, Mr. Word did call me back. This was a nice surprise. He asked me why I wanted information on the shows and I told him that I was writing a magazine article on nostalgic television programs. Mr. Word asked why I picked the Anderson works and I said because of the high interest on both sides of the Atlantic. Finally, I got the status of most of the programs in the U.S. in the U.S. There are no distributors licensed to produce videotapes at this time or any new merchandise.

SUPERCAR is currently on an American cable

channel called Comedy Central. This shows mostly old comedy programs like I LOVE LUCY. No, I don't know why SUPERCAR is on this channel. Not all cable markets have elected to broadcast this channel so everyone who has cable doesn't get to see it. SPACE: 1999 is currently in syndication in the U.S. and Canada and is on video. All other shows are available to local stations except one.

UFO is out of syndication and not available at this time. "It's resting", Mr. Word said.

January, 1992 is supposed to see the premier of another cable channel called The Sci-Fi Channel and they hold the licenses for broadcast of THE PRISONER, CAPTAIN SCARLET AND THE MYSTERIONS, THUNDERBIRDS, and STINGRAY. As to the question of how a local station can get the license to broadcast the shows, it depends on the size of their market and the price they would have to pay. If a market is too small, the station may think there isn't enough interest in the program to warrant contacting ITC-USA to start negotiations. Even large markets may have stations that won't consider these programs because they're afraid that they may not get advertisers or lose rating points. As for the cost of these programs, that depends on the size of the station's market, how many shows the station wants to air, and how many times the station wants to air them.

I had a very enlightening experience and picked up some bits of trivia like the reason ITC-NY may not have known much about the Supermarionation shows is that their market area is Latin America and Japan and ITC-USA has the American and Canadian markets.

So now my search for the elusive answers to why North Americans aren't able to enjoy all the Anderson shows and why ITC is so difficult to find and get answers from has ended for now. Even with the lack of response, the long delays, and all the phone calls, it was a fun experience and I plan to follow this up and see if The Sci-Fi Channel really gets off the ground in 1992 or if any local stations in North America ever buy the licenses for any of the shows and if UFO will ever grace the airwaves or get on videotape again.

If things work out, North Americans can renew their interest in these great shows and encourage new fans, young and old, to support these programs. I would like to thank Mr. Rob Word and Ms. Jan Franklin at ITC-Los Angeles and Ms. Isabelle Vincent at ITC-London for their help, support and taking the time to talk to me. Without their help, this letter wouldn't have been possible.

Helen Weber, Lansdale, PA, USA.

Thanks, Helen, for your hard work in compiling this detailed and fascinating look at Stateside Anderson and the trials and tribulations involved in tracking down your favourite programmes. Helen, of course, runs the international SHADO USEEC club for fans of UFO. For the address and further details see Issue 5 of Century 21 - Ed.

Dear Mike,

If you ever wondered what Troy Tempest, Phones et al would do when they retire... How about this!

**HAROLD SUGGS, Agent "Super"
WASP Pensioners Drop
In, Westhoughton Commu-
nity Centre, Central Drive.
Cards, dominoes, prize
bingo, 1pm-3.30pm.
SENCEMENT**

Martin Hutchinson, Bolton, Lancs.
Cutting from Bolton Evening News.

Dear Mike,

Many thanks for issue 6 of Century 21. Definitely your best issue to date. I eagerly await issue 7 and the continuing interviews with Wags Evans, Bob Bell and Phil Rae. All highly interesting stuff, as was the Space: 1999 Guide. Talking of Space: 1999, presumably Part 2 will focus on the first season with a credits list akin to the UFO one in issue 1? It's just that there were a lot of mistakes in the UFO cast list and I wondered how it was compiled. Why? Well,

I've just rewatched Vol. 3 of UFO and Gary - Lew Waterman - Myers doesn't appear in Conflict. But, more importantly, Ayshea is credited, alongside Penny Spencer, as SHADO operative in A Question Of Priorities (in the actual end credits) but does not appear at all in the episode. Therefore, if the UFO cast list was compiled from episode credit lists (supplied by ITC?) it is obvious that these are not wholly accurate and I wouldn't want similar mistakes to appear in the '1999' list. The only real criticism of C21 that can be made is - why are some features printed using large type and massive line spacing (eg: issue 6 pages 10, 12, 38 and 39) when the rest of the magazine uses a 'tighter' style? This does come across as space wasting I'm afraid. Mind you, if this is the only criticism then you haven't got much to worry about! The content is brilliant.

Steve Rogers, Beccles, Suffolk.

Hi, Steve - thanks for your comments. Perhaps - and this is only supposition - discrepancies occur in series episode cast listings when artists who originally did appear in the makeup of a particular episode are edited out when bringing the production down to the right time. Oh, for a rummage through those cutting room bits and pieces! Regarding C 21's varying type-sizes, for the last five issues Dave and myself have found ourselves with a bit of a dilemma. You see, not only do I edit century 21, I also design the page layouts in loose form (bear in mind we are an extremely small team!). Once I've typed up each page and worked out the layout that page is then posted away to be computer type-set and eventually sent back to me for approval. Unfortunately, we've been experiencing considerable delays in getting the finished product back, almost always meaning that, literally at the eleventh hour, we've had to quickly approve the pages and rush them to the printers. To date, we've just had time to correct typographical errors, and any looseness in the type (remember, I don't see the area the type is taking up until the proof page gets back to me) has had to slip through the net in order to meet the print deadlines we set... we DON'T want a repeat of the uneven appearances of SIG! From this issue, however, things should be different. I'm now working with my old pal and brilliant computer artist David Openshaws. He lives near me so I can actually visit the company he works for and sit with him, allowing us to design the pages on screen and compensate for any anomalies. At no time do we feel we have wasted space, it's simply that, at some stage, we have had to say "enough - print it!", otherwise you wouldn't get C21 on time. - Hope you enjoy the new look this time round. - Ed.

Dear Mike,

Just like to say how much I enjoy C21 and look forward to the issues as they come along. I would like to refer, however, to the P.W.O.R. feature on the back page of the autumn issue regarding question 4 by Peter Stanford. He enquired why Captain Brown's body is not found at the scene of the SPC crash, but Captain Scarlet is in... If you watch the episode concerned, you will find that Captain Brown was indeed Mysterionised as it was he who triggered off the bomb that destroyed the Maximum Security Building. Later in the story Captain Scarlet takes off from Cloudbase with the World President and, meanwhile, a radio message from Spectrum New York reports body of Capt Brown found near scene of car crash... It is then that Colonel White, confused by it all, tries to understand the situation. I hope this clears the matter up. Best wishes for a superb magazine.

Niel Thompson, Tyneside.

Dear Mike,

Whilst agreeing that Captain Scarlet has no theological significance, David Simpson (C21 issue 6) might be interested to look up Isaiah 1:18 in the Old Testament, which says "...though your sins are like Scarlet, I will make them as white as snow..." I believe the writer of the "white as snow" episode knew his bible, I ask myself? Keep up the good work.

Colin Maclean (No relation to Joe)
Camden Town, London.

The Gerry Anderson Story

THUNDERBIRDS
SPECIAL

PART FOUR

STORY AND PICTURES BY SIMON ARCHER

Simon Archer continues his look back at Gerry Anderson's career over the last 40 years. In this issue, Gerry explains how his most successful series came to our screens.

In 1964, a new Anderson series exploded onto our screens with the message: Thunderbirds Are Go!

The new show, Thunderbirds, was to be the most innovative of all the Anderson puppet series, breaking new ground in child and adult entertainment and setting new technical standards in film production.

In the comfortable environment of his private office, surrounded by photographs and surprisingly few models from his shows, Gerry told me how the hit series came about.

"How do you make a programme that is acceptable and responsible, where you have danger to life? You take a group of nice people...they're going to die...you set the clock... ten minutes, nine minutes and the building will collapse. Using this recipe of wonderful cliffhangers, I came up with the idea of International Rescue."

Thunderbirds took Gerry's creative thought patterns to new and exciting extremes of fantasy that were to grip the TV population.

According to the film industry's history book, Halliwell's Film Guide, Thunderbirds had "genuine sophistication, gaiety and adult appeal".

This unique group of qualities stemmed partly from the fantasy-filled storyline that revolved around a secret organisation with headquarters located on a Pacific island.

There, a wealthy former astronaut by the name of Jeff Tracy ran International Rescue. Supported by his five sons and a superb line-up of craft, they were always on stand-by to save people in trouble anywhere around the globe who could not be rescued by more traditional means.

It was Gerry's brother, who years before, had influenced his early interest in flying machines.

"My brother trained as an RAF pilot in Misa, Arizona and learnt to fly at a place called Falcon Field. One day he told me that, located nearby, was an American aerobatic team called The Thunderbirds who were superb. That's where the title came from".

Thunderbirds started life as a half hour show, but all Gerry's plans were soon to change when he took the first episode to show TV boss Lew Grade.

"He sat there very quiet right the way through the screening," Gerry remembers. "When the film finished and the lights came up, he leapt out of his chair and exclaimed that this wasn't a TV show we had produced, but a feature film!"

It was then that Grade insisted that each episode be one hour in length. Gerry nervously reminded the TV mogul that nine half hour episodes were already in the can, but Grade would not reverse his decision.

Gerry rushed back to the studios and immediately set to work re-writing scripts for the remaining episodes and padding out those that had been recorded with extra storyline.

The storyline and format worked. The series of 32 episodes went on to sell to 66 countries and, at one stage, all three American TV networks were bidding for it. In many countries, including Japan, Thunderbirds proved to be the first series from the West to be shown in colour. Such was the effect of the series, that its techniques went on to heavily influence Japanese animators.

Looking back at the early production days for Thunderbirds, Gerry remembers working long hours at the time. "We were very busy people, with a studio of 250 staff, a publishing company producing two comics, a toy company and a merchandising firm. Our days were very full."

In one year alone, approximately five million feet of film passed through the cameras at the Slough studios which, a year later, took on two extra factory units that were then adapted for film production at a cost of a quarter of a million pounds.

Later, further facilities were used at Bray

Studios, on the banks of the River Thames in Windsor. Here, Studio 4, attached to Bray House, famous for scenes from the Hammer House of Horror films, became the second home of International Rescue.

Twenty-six years on, the square-shaped studio is still in use today, not so much for feature films, but for the recording of commercials and pop videos.

This very studio is a favourite of pop legend Cliff Richard who has used it in recent years for rehearsing chart releases. As any Thunderbirds follower will know, by coincidence, Cliff and The Shadows made a special appearance in the first IR feature film 'Thunderbirds Are Go!'.

Colour paintings of the Anderson series decorate the walls of the hallway and stairs of the grand 18th century mansion, an affectionate reminder of the studios visit to the 21st century.

With each show taking up to 14 days to complete, costs were heavy. The budget for the series was approximately £22,000 per episode - a costly sum for a TV show at that time.

The dialogue was recorded first before any filming took place with such stars as Bob Monkhouse, Ray Barrett and Shane Rimmer appearing in the shows.

The puppet action was then shot to the sound playback by two film units. Simultaneously, two special effects units would shoot a variety of dramatic sequences. These scenes were masterminded by Derek Meddings who went on to direct special effects for the James Bond films and later science fiction blockbusters such as Superman.



Studio 4 at Bray, near Windsor, where many scenes from Thunderbirds were recorded.

"Looking back, we did almost everything from rocket lift offs, underwater photography to massive destruction with explosives," Gerry recalled.

"We were particularly famous for our explosions and, on average, we would stage one major scene every day of the week. The special effects units produced up to 18 other shots a day, often working long into the night.

One special effect that Gerry was particularly proud to have "dreamt up" himself was the "roller-road" device used in all the moving vehicle scenes.

"To achieve this effect, we adopted a method which consisted of a rotating road painted on canvas. Behind the road, cut-out scenery moved at a slower speed and behind that a sky moved almost imperceptibly. In the foreground telegraph poles, hedges and the like would flash by at great speed. The whole thing was motorised and geared so all we had to do was place a model vehicle onto the roadway, switch on and we would get an illusion of the vehicle racing along the road with totally believable perspective."

The roller-road was used with great skill in the story "Move and You're Dead" in which Alan drives a prize winning racing car into danger. Car chase sequences such as this one were a highlight of the series.

To achieve a realistic effect with the miniature cars, the special effects team would place a thin layer of dust on the model roadway, which the cars, fitted with tiny jets, would disturb.

The star of the series was International Rescue's ludicrously wealthy London-based agent Lady Penelope Creighton-Ward, known affectionately to Jeff Tracy as Penny.

A female version of James Bond, Lady Penelope was typically British which naturally added to the show's appeal to the US audience. She lived in a stately home in Surrey and drove to most of her missions in the pink Rolls Royce - FAB 1 - arguably the most popular vehicle in the series.

Her chauffeur, manservant, and side-kick, Cockney and ex-con "Nosey" Parker was the source for much of the humour.

He was also Gerry's favourite character. It was therefore no surprise to discover that the original Parker puppet is alive and well and residing at the creator's home!

Gerry went on to tell me how Parker's character came about.

"When we were filming Sungray, I used to hunch very often at the King's Arms pub at Cookham. Working there was a waiter by the name of Arthur who had a wonderful way of dropping his 'h's and then putting them back in the wrong place. It was Arthur who formed the basis for Parker's character."

Romance was rarely touched upon in the storylines, although Gerry admits that the characters of Alan Tracy and Tin-Tin, daughter of the Tracy's manservant Kyran, were having an affair! "At night, when we went home, we used to hang these two puppets on separate rails, because in those days that sort of thing was frowned upon!"

The majority of the remaining regular characters were American, in the hope that

the series would sell in America, but in the event, they never achieved the same cult status as in Britain.

Gerry's influence on the series didn't just focus on the puppet characters. He also worked closely with the team of scriptwriters for each storyline, beginning, naturally with episode number one and International Rescue's first mission.

It was at the start of his career, when, as a radio telephone operator on air traffic control at RAF Cranwell Gerry witnessed a scene that was to be recreated in the first Thunderbirds story.

"I remember seeing an aircraft coming in to land with its wheels still up.

Luckily, it was warned off just as it was about to touch down. I will also never forget seeing a Mosquito aircraft crashing and blowing up at an air display."

Some years later, when he was working on the preproduction of Thunderbirds, he remembered these two incidents and together they helped him form the basic idea for the first episode.

"Trapped in the Sky" told the story of an airplane that couldn't land because it had a bomb attached to it's landing gear.

Gerry's fascination in the notion that 'things aren't always what they seem to be' is very evident in this scene. Great emphasis is given in each episode to the Tracy island's secret nerve centre, and launch pads of Operation.

In the episode "End of the Road" Operation Control's story narration is an old friend of the Tracy family, Eddie Houseman, visits the island. At the touch of a button, all trace of the operation disappears.

Gerry blames his over-active imagination as a child for this fantasy element which also played an important role in Thunderbirds' predecessor Sungray and later in UFO.

"The lack of material things in my childhood helped me develop my imagination," he said. "For instance, a cotton reel would quickly transform in my mind into a steamroller and become a treasured toy."

In this episode, Eddie never actually finds out that he is staying at the base of International Rescue. For him, things are certainly not what they appear to be!

Episode number 25, "The Cham Cham" gave Gerry a particularly great amount of pleasure to produce. This was a showbiz ingredient, not forgetting the essential ingredient of danger as well.

"Set in the spectacular hotel Paradise Peaks high in the Alps with showbusiness personalities a dime a dozen, this episode gave our art and wardrobe departments a chance to show what they could really do when it came to a Supermarionation version of a Hollywood musical. And they didn't let us down."

"Bob Bell, who had art directed most of our films, turned in some spectacular settings. The ski sequences were, in my view, quite stunning and the puppets skied superbly thanks to our chief puppeteer Christine Glanville."

Steering the puppets down the slopes was no

problem for the puppeteers, with little movement required of the puppets, but how were they to be shown skiing up-hill?

Once again, Gerry's fantasy-filled mind provided the solution. "I dreamt-up the idea of ski-thrusters. These were small jets fitted to their skis that would propel them uphill without the puppets having to make too many difficult manoeuvres. The idea worked perfectly."

Always on the look-out for good, strong storylines, it was the popular trend in radio listening at the time and the Sixties pirate ship Radio Caroline that gave Gerry the idea for the episode entitled "Ricochet".

"At that time, Radio Caroline was often in the news.

"The BBC had a complete monopoly on radio broadcasting, but many people were looking for something different and Radio Caroline fulfilled that need by broadcasting pop music from their ship in the North Sea."

"There was always something exciting about Caroline, after all they were actual pirates! Except, of course, they weren't doing anyone any real harm!"

"At the time it was also the early days of space travel, so it seemed inevitable that we would eventually come up with the idea for a show that would feature a pirate radio station in space."

All the company's film sound tracks were made by the "brilliant" supervising sound editor John Ferverill. "Whenever we used guns in a sequence, he would introduce lots of ricochets which always met with my approval. It was such an exciting sound, that it also sounded like a good name for a disc jockey - Rick O'Shea, the Voice in Space!"

So how did the scriptwriters maintain the flow of innovative storylines?

"Contrary to popular belief it always became easier to think of script opportunities as the series progressed," he told me. "I think it was because one developed a mental picture of the characters - the way they would behave in given circumstances and, of course, the capabilities of their hardware. "One of the key format points in Thunderbirds was that the hardware was so advanced that other nations would pay a fortune for the secrets of the Thunderbird machines." At that time the cold war with Russia was at an advanced stage and, not wishing to fuel the fire, Gerry's scriptwriters made sure that the people who were after IR's secrets were never Russian. Their arch enemy The Hood was an oriental."

Another key point in the format was to predict the future. The episode called "The Imposters" concentrated on testing missiles designed to destroy enemy weapons in space, just like those later developed for the American Star Wars system.

I reminded him of 'Atlantic Inferno', the episode that dealt with oil rigs collapsing in the sea and the subsequent rescue of the crew. This storyline has since sadly been mirrored with similar real-life incidents.

As far as possible, the creators tried to divide the stories so that each of the rescue craft was featured regularly.

"Thunderbird 1 was easy. After all, it was



The grand 18th century house that forms the centre of operations at Bray Studios. The lawns gently slope down to the banks of the Thames and are a popular haven for casts and crews when shooting in summer. Gerry Anderson's offices were on the top floor looking out over the river.

always the first to go, but, try as we may, we nearly always ended up with all the other Tracy boys crammed into Thunderbird 2 and leaving Thunderbirds 3 and 4 back at base." In "Terror in New York City", Thunderbird 2 for once took a back seat, allowing the scout craft Thunderbird 4 to steal the show and save the day. Gerry found the idea for the storyline for this rescue mission in the pages of a newspaper. "I read that a large store in Japan was in the way of a big road-widening scheme. Because of its huge value as a going concern it was not demolished, but miraculously shifted to a new position. It was jacked up and moved inch by inch to its new site. So slow was the movement that customers continued to shop there throughout the operation."

If this story was going to be the basis of a Thunderbirds' episode then, as always, it would have to be amplified. So, Gerry decided that the Empire State Building would be moved in a similar fashion but with disaster occurring as the building travelled over an underground stream. Naturally this was a job for Thunderbird 4!

Over 200 versions of the Thunderbird vehicles were constructed, from complete models to specific sections for close-up work.

Not every episode met the very demanding level of personal satisfaction expected by the series' creator

In Gerry's view, 'Sun Probe' was lifted by the expert talents of Barry Gray and the episode's accompanying music sound track and sound effects produced by the dubbing editor.

His worst review was for 'Pit of Peril' which he described as "an absolute disaster in film-making", but why? "I remember working night after night in the cutting rooms on this one, trying to cut away from the less good puppet action, trying to insert linking material to cover the items that didn't really work."

"Finally, in desperation, I said 'That's it - let it go!'"

Soon afterwards, while in America, he received a phone call from the President of FITC, who had seen the offending show. His reaction was totally unexpected by Gerry.

"It's absolutely fantastic - this is the kind of picture we want!" came the response.

With a look of resignation, Gerry tried to tell me that the moral to the tale is that he has never been a judge of what's good or bad, then or now. This was something I found hard to believe!

Each new Anderson series in the Sixties saw technical improvements and refinements in the puppetry.

The first, crudely built puppets, were devoid of mouth movements and speech was signified by the nodding of the head. Later puppets were fitted with a string to open the mouth and a return spring to complete the operation, but it was still an unrefined method

"To overcome this, we introduced automatic electronic mouth movement. It worked well, but needed space inside the puppets' heads and so we had to enlarge them.

With the heads now totally out of proportion to the bodies, the majority of the TV audience believed that this was purely done for effect.

"People thought they were great caricatures,

But they weren't! They simply had large heads to get the mouth and eye movements inside!"

Gerry was very conscious of this, but later he discovered that this was one of the main features that endeared the audience to the puppet characters.

"We also had a number of 'revamps', our word for guest artists. These puppets were, apart from their eyes, faceless. We would sculpt temporary faces onto them with plasticine to create guest artists for an episode. Afterwards we would tear them off again in time for the next story."

If the revamp characters were really good, they would be kept on for a future episode, changing the colour of their hair or by giving them a moustache or beard to create a new character.

"We ended up having our own casting directory complete with photographs, just like the professional casting directory Spotlight, used for the real actors and actresses"

Each marionette had 12 very fine wires and was operated by puppeteers on an overhead bridge. "The slightest movement meant that the puppets would sway and fall over. It was pretty difficult at times, and of course, each wire had to be painted out one by one to match the background".

With so many characters and vehicles starring in Thunderbirds, it meant boomtime for Gerry's already established merchandising company Century 21, with impressive global sales of games, playsets, cut-out books, dolls, records and mechanical toys.

Leading the way in the support marketing was his publishing company that launched two comic titles *TV21* and *Lady Penelope* in association with the News of the World Group.

Gerry admitted that it was his very ambitious nature that led him into this field. "It gave me a great feeling of power to have a publishing company and to have two comics on the street every week with combined weekly sales in excess of 1.25 million." Never before or since has a UK comic matched this, not even Dan Dare!



Memories of the Anderson Era at Bray Studios still line the walls of the historic Bray House.



It must have been quite a task gathering together the 250 strong team behind Thunderbirds for this rare photograph taken at the Stirling Road Complex of studios in Slough. How many members of the cast can you spot in this line up?

But Gerry very nearly had a disaster of his own to deal with at the launch stage of TV21. "I was told by the comic's circulation manager that if it's a sellout by Day 2 then it's a hit, if not, it's goodbye TV21."

The day issue No.1 hit the streets, Gerry visited WH Smiths in Maidenhead to find out how many had sold. To his horror none of the 78 copies on sale had been sold. Not put off by this, he returned the following day to discover that only two copies had gone.

"City Magazines asked me to attend an emergency meeting to discuss the wrapping of the comic. On the way to their offices at Clifton House, I asked my chauffeur to stop at Smiths' again. All 78 copies had been sold!" From the store, Gerry 'phoned the newspaper offices to say 'Hey, guess what'. 'As they answered the 'phone I could hear cheering and shouting in the background. TV21 had been a nationwide success - on Day 3! Further offshoots in the late Sixties were two Thunderbird films - Thunderbirds Are Go! and Thunderbird Six. Both productions failed to make any box office impact. "When we did the first film, the backers United Artists were convinced that it stood a chance of out-grossing the Bond films. Yet, few turned out to see it. Thunderbird Six was a disaster too."

Despite these setbacks, Gerry received two accolades for his work on Thunderbirds. In 1966, he was awarded the silver medal for 'Outstanding Artistic Achievement' by the Royal Television Society and made an 'Honorary Fellow of the British Kinematograph Sound and Television Society'.

Such was the impact of the TV series, that inroads were made into the strangest walks of life. For instance, when Concorde made its maiden flight and landed at Toulouse in France, it was greeted by The Band of the

Royal Marines striking up the Thunderbird March.

Concorde also provided Gerry with a moment of great personal satisfaction.

"When the plane was under construction, I persuaded someone I knew who was connected with it to let me come down to Feltham and take a look. 'I was shown around by a design engineer and resolved not to tell him about my involvement with Thunderbirds, because, quite frankly, I was terribly embarrassed."

"Inevitably during the tour my guide started to enquire about what I did. So my answer was 'business' and on being pressed further 'show business'. Eventually, I got cornered and had to admit to making children's TV shows. Then the worst happened; it slipped out that Thunderbirds was my baby. This guy asked me to hold on for a moment and came back with about 20 of his colleagues, the whole Concorde design team, who told me that they never missed an episode and were great fans. They'd even calculated how Thunderbird 2 could fly given its weight."

At this point Gerry became even more reflective. "I'll tell you something, people's reactions to the series really puzzle me. Over the years, I've been asked thousands of questions, but no-one has ever asked the most obvious ones, like 'who built the machines?', 'how were they flight tested?' and who maintains them on the Tracy Island?'. That's really strange isn't it?"

One question that Gerry is asked over and over again is whether Thunderbirds will return in a new series. "It's an imperfect world. In a perfect world, I would obviously like to have unlimited money, no interference, and be able to make a great cinema feature which I couldn't really dream up unless I knew in advance that I had the

resource to make it.

"Since the world isn't perfect, I have now set my heart on making a new Thunderbird TV series using the original characters as they were with the failings of the incorrect proportions, but dispensing with the wires and having them able to run skip and jump, have expressions and also to bring the special effects up to state-of-the-art and produce an outstanding television series."

"With subtle alterations, the Thunderbird craft could look very much like craft of today or tomorrow, but at a glance they would be instantly recognisable."

Twenty-five years on, Thunderbirds is back from the future once more as it undergoes a major resurgence in popularity with the series being repeated in full for the first time on BBC Television

Also, a very successful mime stage show, based largely around Thunderbirds returned to the London stage this year to the delight of fans.

Members of the original directing team have regrouped too, to reproduce sets, puppets and models for a number of TV commercials and most recently a pop video for the Dire Straits band.

The entire series has, over the past three years, been released on video and has maintained a consistently high position in the weekly video sales charts. At a time when so much is being released onto the video market, why is it that 16 volumes and two films on puppet action in the 21st century have been such a sales success story?

"Look at it this way. A young boy who saw the series in the mid-Sixties would now be in his thirties.

"He may now have one or more sons of his own. I believe that adults genuinely buy these shows for their children, not for themselves. I have a six year-old son and if I saw a Laurel and Hardy film, I would encourage him to watch it as I have so many fond memories. It's just a theory."

So, over a quarter of a century on, the magic element created by Thunderbirds continues to go from strength to strength. "If I knew what that element was, everything I touch would turn to gold," says Gerry.

**In issue no 8:
Gerry Anderson talks about
the next generation: Captain
Scarlet, Joe 90
and the Secret Service.**

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Meet the MODEL-MASTER

PART 2

AN INTERVIEW
WITH
WAG EVANS

by Simon Archer

Aero-modeller Wag Evans concludes his interview with Simon Archer in which he recollects more unique memories of producing model craft from the 21st century.

Unknown to both Captain Scarlet and the Mysterons, Spectrum came very close to having an extra vehicle in its fleet.

When model production was in full flight for this particular Gerry Anderson series in 1966, modeller Wag Evans' sense of humour almost got the better of him.

"My colleague Derek Ridley printed up the Spectrum logos and when I had my first Renault, I was considering putting one on the door! I decided not to fearing that it might ruin the paintwork!

"As far as the Spectrum Pursuit Vehicle was concerned, all we made was the

this feature at the time, that he made a miniature version out of mahogany to form a standard lamp.

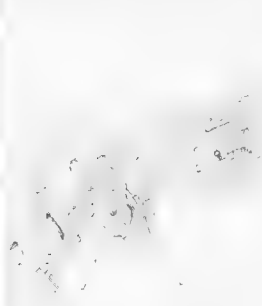
Production of the 'old' timber beams in the cottage also brought back memories for Wag.

"We had these huge bits of timber which we hacked about and then burnt with a blowlamp out on the roof of our building. Using a wire brush, we then brought out the grain and rounded off the edges. We were covered in brown soot by the time we had finished!"

Wag also produced a lot of furniture for the Joe 90 series too.

At about that time he recalled going to the Slough studios and watching one of the on-site model-makers constructing a gun. "They were actually firing them using oxyacetylene. This was done by feeding some gas through a pipe which led up to the puppet's hand holding the firearm. I remember the 'crack-crack' of the gun".

Next up was Secret Service for which Wag made the 'star' vehicle, a 1917



The original sketch from which the puppet size Angel Cockpit was constructed.

interior. But, what I do remember clearly, was making the cockpit for the Angel aircraft".

At that point I produced the sketch pictured here, together with a photograph of one of the Angel pilots seated in the aircraft. "Look, there's my stitching!" he exclaimed pointing out the fine machine work that he had engineered for the rear of the Angel's seat.

"The canopy was made from a Perspex moulding, covered by aluminium plates and we used real rivets. It was fantastic!

A year later, Wag became involved with model-making for the Joe 90 series. "I made the spiral staircase in the cottage. The top step was machined-out Perspex and I made a pattern for the remaining steps out of Perspex and we moulded them in resin because there were so many of them. The handrail was made of aluminium."

He got so much pleasure out of making

Model 'T' Ford. "The drawings were specially drawn from a full size car. They were perfect.

"The only part of the vehicle that I didn't make were the headlamps. These were made by someone who came to help us out during the evenings as we were getting so behind with our schedule.

"Fully radio-controlled, it was a masterpiece of engineering."

The model housed several belt driven electric motors, a battery hidden under the back seat and with the radio control devices under the bonnet.

Apart from the metal panels for the bonnet, the car was made from wood. "The hood folded down and all the seats were properly upholstered."

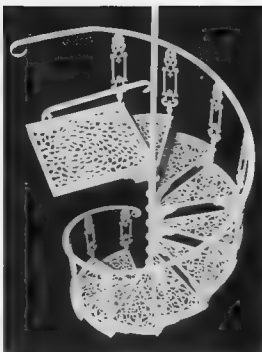
Not only did he manufacture the car, but Wag also 'drove' it during filming. "Well I attempted to drive it! Filming took place at Burnham Beeches, in

Buckinghamshire. It was autumn and the lighting was not good. It was sunny, but also misty and therefore we were lucky if we got five minutes filmed in a day.

"I had to stand out of shot which meant I had to drive the car down the road while it was out of my view. I had no idea where the bloody thing was! I couldn't see it and didn't know where or when it had stopped!"

The solution was to have another person at the end of the run, also standing out of shot with a large cushion, ready to catch the car. Soon afterwards, Wag started work on a replica of the car for his young son to drive around the garden in. "I built another chassis, had the four wheels and tyres made and that's as far as I got. In the end, my lad was quite happy just pushing the chassis around the garden. He loved it. During filming, Wag met the series' star voice-artist, comedian Stanley Unwin who proceeded to give him the full low-down on how the radio-controlled car ran in his unique double-speak. "It wasn't until he stopped speaking, that I realised just who it was. He really wound me up and almost had me believing him!"

Thumbing through a copy of The Complete Gerry Anderson Episode Guide, Wag saw something else in the section on the series UFO that jogged his memory. "I remember making the gloves and boots for the green space suits. They had to have big clamping devices where they joined to the suits." Some of his other colleagues at Space Models also made some of the model aircraft for this series.



Wag Evans took particular pride in the spiral staircase which he made for Joe 90's rustic home.

His memories of building the jeeps for the film Döppleganger and later UFO were not happy ones. "It was making these that gave me my bad back!

"Each vehicle was made from a Mini Moke with a spare Mini rear axle assembly literally bolted on the back which we got from a nearby breakers' yard.

As there is no rear chassis on a Mini, we had to cut the floor of the cars to get at the bits that the rear suspension fits to. It was all the fibreglass work that damaged my back. We had to produce three in three months and one of my colleagues, Keith Baker gave up on the

project before it was finished. It was too much for him."

The canopies for the jeeps were moulded at a plastic fabricators at Tring, Hertfordshire.

"Space 1999 was another epic we worked on, making all the control panels for Moonbase Alpha from sil-screen printed Perspex with bits stuck on to look like switches. We made the hand-held communicators too. They were made from blocks of wood, but we did one bigger version which housed a 2" diameter TV screen.

You only saw the front of it as all the wires were hanging out at the back!

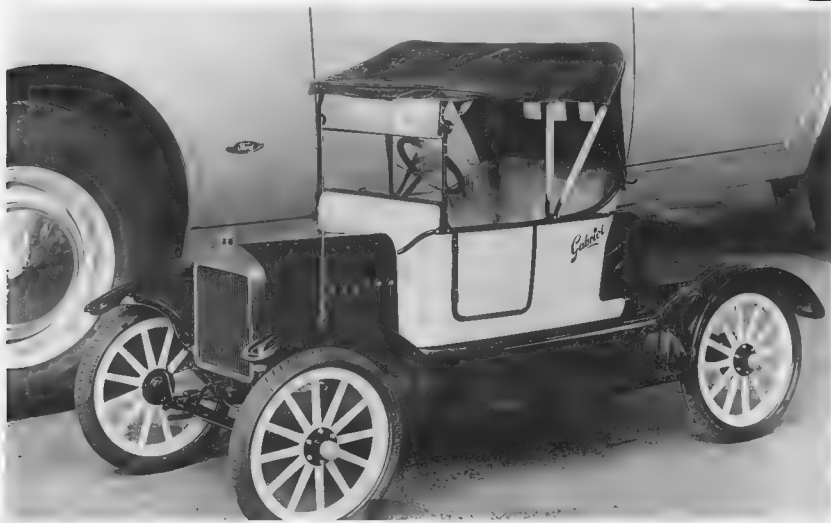
But what about the famous Eagle craft I asked. "Oh, yes I made several of those too."

Space Models supplied the models painted and left the Century 21 special effects crew to add the livery and dirty the models down.

Wag's next Century 21 model was the Rolls Royce 'Hudson' that featured in the 1983 series Terrahawks. He made the car at the Space Models factory that he still works at today in Andover, Hampshire. "The biggest challenge with this model was applying the reflective paint onto the car. It must have taken about a month to produce.

For Wag, working on models for Terrahawks didn't prove to have the same feeling that he experienced making the Thunderbird models. "They were very happy days...and the feeling?...it was one of pure magic."

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Straight off the production line, the miniature Model T Ford, built by Wag Evans, that appeared in Secret Service.



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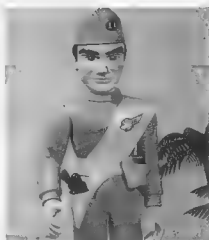
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+ £1.50 each p&p		

Art director and associate producer Bob Bell concludes his discussion with Simon Archer. If there is ever a need to design or build a control console then Bob Bell is your man.

Whether for a space craft or nerve centre, Bob produced a score of different consoles for the many puppet series he worked on during the Sixties

"On reviewing a new script, it would often read 'Interior control room' and I would think 'Oh, no, not another control room!' Bob would then get some consoles out of his huge store room and have them repainted for a fresh scene. Usually, the sets were built around the consoles as the latter took so long to build!

With Supercar, Fireball XL5 and Stingray firmly behind him, it came as no surprise when Gerry Anderson asked him to continue his role for the next adventure - Thunderbirds.

Needless to say, Bob got a great deal of pleasure out of working on the series. "Of all the puppet series, it was this one that gave me the most pleasure to work on. It was a culmination of all the ideas we ever had plus new ideas which we were thinking up every day."

The team had regular meetings at which ideas were aired. "Gerry was a brilliant leader. He is the kind of producer to whom you felt you want to give your best because he is always appreciative. He is of course, an innovator. If any of us had any ideas, we wouldn't hesitate to go to him. He would never say 'You're wasting my time, go away', he would sit and listen and if the suggestion was practicable and not too expensive then we would do it."

As art director for Thunderbirds, it was Bob's responsibility to design and build, to budget and on time, any set that was required for the puppets, from the inside of one of the Thunderbird machines to the interior of any of the buildings.

His office was in Edinburgh Avenue on the Slough Trading Estate, just around the corner from the Stirling Road studios. The office fronted onto a big warehouse unit where much of the construction took place.

"I designed my sets to the exact requirements of the director for each scene. All building was carried out in the confines of not only cost, but time as well. The more you give a director, the more he wants to shoot and the longer it takes to shoot the film."

Working in miniature, Bob and his colleagues were very conscious of their own faults. "When I went to see the 'rushes' in the morning I often thought 'I hope they don't see that curtain, it's a bit squint and drove me mad yesterday trying to get it straight'."

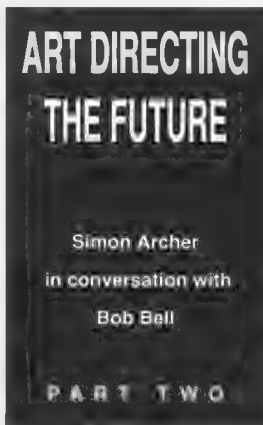
It was then shown on the screen and everyone agreed - 'very good rushes', without mentioning the curtain, at which point I



Bob Bell working on the recent Dire Straits Video

breathed a sigh of relief!

"I know that from talking to my friends, that they all feel the same way about their own work. Even actors are similarly very self-critical."



Of all the sets he produced for the series, his pride and joy appeared in the closing scenes of the film Thunderbirds Are Go!. "The setting was a restaurant designed as a railway station, with the food being brought to the tables by toy trains. This was a real challenge and took a lot of working out, as we had the puppets in one scale and the trains in another scale and it all had to have precise timing."

Bob has less fond memories of the episode

'Attack of the Alligators', a feat in film production which involved filming real baby alligators and puppets together! "We had great trouble trying to motivate the alligators which tended to just sit and look at us. We couldn't get anything dramatic to happen."

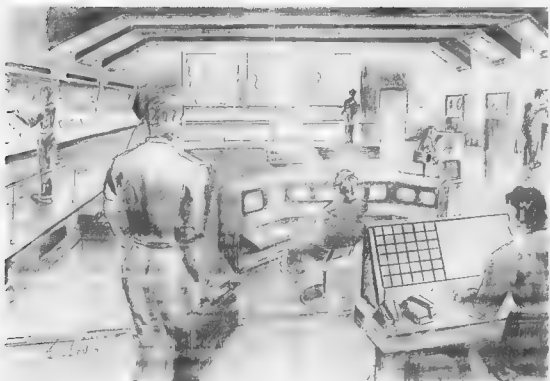
"I remember Lew Grade came to see us that day with his bevy of henchmen and we were faced with the terrible smell being given off by the alligators! Unperturbed by the creatures, he thought the filming was all wonderful."

As a complete contrast to the alligator swamps, one set that required particular attention to detail was the interior of Lady Penelope's stately home. "This contained a lot of detail, for instance, the fireplace and the coat of arms. The walls were covered with ordinary wallpaper"

"It was the nearest I could get to scale, if anything it was slightly to large. The 'rug' material was bought at a department store and cut in the shape of a polar bear. The chairs were drawn and made to period, following closely lots of books on Georgian and Regency furniture. It was all very satisfying."

One of the biggest problems for Bob when it came to designing anything, was that the puppets' head were out of proportion to their bodies. Therefore, to which part of the body should each set be scaled to, head or body? "The biggest headache was with FAB 1 which we made in proportion to the puppets' heads, so that when they were sitting in the car they looked about right."

"But, when they got out and stood alongside they looked ridiculous as FAB 1 towered over them!" Bob designed those parts of the inside of FAB 1 used specifically for close-up shots when Lady Penelope and Parker were in conversation. With Captain Scarlet, the proportions of the puppets' bodies were



Bob Bell's pre-production artwork for S.H.A.D.O. H.Q. dedicated to a Century 21 reader in 1972.

corrected, otherwise little changed in the design and production process for Bob and his team as the puppets were still a third of full scale. "It was during the making of Captain Scarlet that I came off it to art direct the feature film Doppelganger/Journey to the Far Side of the Sun. Keith Wilson took over and I never went back to puppet films.

"Once I had had a taste of the 'real thing' I didn't want to go back to working with puppets it was too hard work! Of all his work with Gerry, Bob was most proud of his contribution to UFO. "I found it very satisfying and when I look back at episodes today, I still like the sets that I designed for it, like the SHADO headquarters". In 1971, Bob worked on the secret agent series The Protectors, starring Robert Vaughan. "This was very enjoyable because we were on location all over Europe". At the end of the first series, Gerry told Bob that he was producing another science fiction series and also a second series of The Protectors and gave him the choice of which to work on. "I gave it some thought, about 80 seconds, and said I'll stay the Protectors."

Bob then recommended Keith Wilson for the role of art director for the new series he had turned down - Space 1999.

As it turned out, the second series of The Protectors was never made. "I was left high and dry," Bob laughed. "Initially, I cursed myself for not making the right choice, but then thought that perhaps it might be better to have a break and work with another film company for a while."

Before long, Bob found working on a number of TV series, commercials and films including The New Avengers, Wild Geese, Lion of the Desert and Wilbur Smith's Gold. Filming took him all over the world, to South Africa, Venice, Yugoslavia, Rome and Libya.

"I did a lot of travelling in those days and after a while I found myself getting a little fed-up with it, in as much as your homelife suffers if you're away a lot and I felt that I had

to be home more than I was. So I started finding films that were in England."

During the late Seventies, Bob went through several patches when little work was coming in. "We all hit this in the film industry, because it's a very dicey business these days."

At that time, Gerry lived at Farnham, a short drive from Bob's Buckinghamshire home and very often, the two of them met for coffee and a chat on a Sunday morning. "One day he told me of a new series in the pipeline that he wanted some advice on. It turned out to be Terrahawks. I ended up designing some of the first sets for him and then became his associate producer.

Bob also worked with Gerry on the pilot film for Space Police, a science fiction series that combined actors and puppets. "He and his partner took the pilot to Hollywood. Everyone went crazy about it there and Gerry and Christopher returned with a feeling of euphoria. It wasn't a matter of are we going

to make it, but when. Sadly, it never took off and died a death. It was very, very sad". I asked Bob if he'd ever considered retiring and he looked at me in mischievous disbelief. "I don't want to retire, that's for old fellas! I've never really given it a thought. Strangely enough I write as well. I've written about 12 novels. My favourite one, which I'm working on at the moment is about 270,000 words and has had some good response from one or two publishers. What I'd really like to do is have the time to sit down at home and make up stories."

So, looking back, what did working with puppets do for Bob? "Working with puppets was a fascinating period in my career during which I learned a hell of a lot. I adjusted myself to time schedules, I learned how to design for films. I learned about scale and its use in films. Finally, I learned how not to get too hot-up and how to relax so that later on when I worked on feature films I found it easy in comparison. That really sums it up.

"I certainly didn't realise at the time just how big a success the series would become and how important they were to children. It's only in recent years that I have realised how important they were to children of that era who have grown up to be men like yourself.

"If I meet a someone aged between 30 and 50 and say that I worked on Thunderbirds their response is usually terrific. It's thrilling to meet people who appreciated work that I did 20 or 30 years ago. I get a great kick out of that.

"Thunderbirds was way ahead of its time and because everything was more or less realistic, it tended to appeal to the kids more than the one dimensional flat cartoon.

"Although Gerry employed a lot of scriptwriters, many of the storylines were a product of his mind. Everything was inspired by him. He is a very imaginative man."

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Lunchtime is playtime! Well, that was Bob's maxim as this photograph shows, as he refuses to let go of chief puppeteer Christine Glanville's leg. The picture was taken at their first Slough Studios in the early sixties during the filming of Fireball XL5.

STARTS TODAY! The first of a four part story of

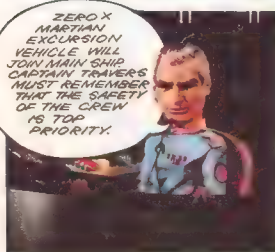
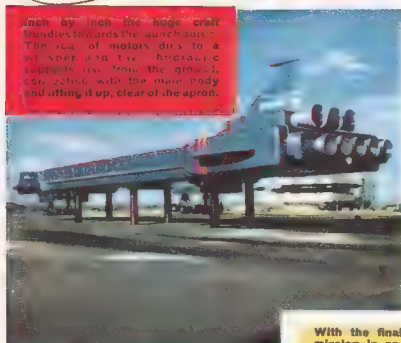
THUNDERBOLTS ARE GO!

Remember exciting pictures from the dramatic films...

Within the Control Tower, Space Pilot Captain Paul Travers, Co-Pilot Greg Martin, and Space Navigator Brad Newman await final instructions from the Zero X Flight Controller...



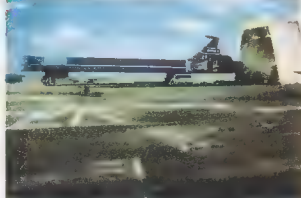
Inch by inch the huge craft bundles forward the airbase. The row of motors drive to a set speed and the hydraulic supports rise from the ground, each with the main body and lifting it up, clear of the apron.



James at his monitor screen. A mile from the tower the vast concrete door of the Zero X hangar lowers into the ground.



Massive atomic engines thro into life and the entire hangar moves slowly backwards on rails, revealing the main body of Zero X.



Attention is focused on another massive hangar. The entrance to lifting body 2 opens and the delta wing's turbines wind up before the turbo-ram jet engines ignite. Lifting body 2 taxis along its road and reaches the main body, connecting up to support the rear of the giant space craft. Next, lifting body 1 is ready to move.



By means of a series of telescopic arms, lifting body 1 is transported above the land at two rows Zero X. The system is released when the forward with clamps down the main body.

With the final warning to abandon the mission in an emergency the spacemen operate the controls and the M.E.V., connected to the control tower, lowers to the ground. Soon it moves forward, heading for Zero X. Automatic control computers reverse the vast turntable upon which the M.E.V. now rests.



Turned, the M.E.V. reverses towards the main body...

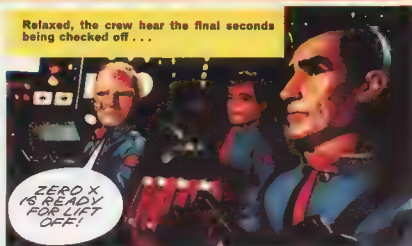


Gerry Anderson's big screen Technicolor production

Phase 2 is completed when the highly polished needle-fronted nose-cone clamps onto the flight deck.



Relaxed, the crew hear the final seconds being checked off . . .



As the carrier aircraft reaches the waiting patch . . . then Zero X is airborne.



Rate of ascent is 6,000 feet a minute. Soon the lifting bodies will be released to return by remote control to earth.

Climbing steeply, Zero X heads for space.



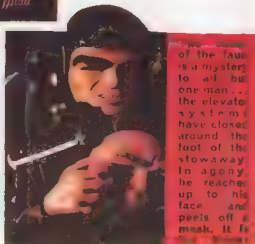
Power is transferred to elevator units as the complicated flight procedure continues. But in one of the lifting bodies, an uninvited stranger is at work with a camera.



More adjustments are made on the flight deck. Then a line of red lights reveals danger! The elevator controls are jammed!

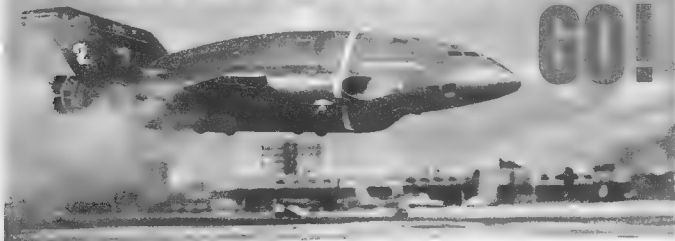


Desperately, the crew try to free the jammed controls. But it is useless. Suddenly Zero X goes out of control, crashing earthwards at the rate of 3,000 feet a minute!



TO BE CONTINUED

THUNDERBIRDS ARE GO!



The plan to put men on Mars is in jeopardy. As Zero X approaches space, The Hood jams his foot in the control systems and the giant machine speeds earthwards.



With a parachute, The Hood manages to get clear of the crash of Zero X. Captain Paul Travers contacts the Martian Exploration centre.

Central Control is able to work out the forecast crash position and Air-Sea-Rescue jets stream into action.

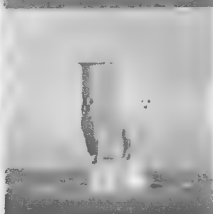


ZERO X TO GLENN FIELD. MARTIAN SHIP OUT OF CONTROL. AM ORDERING CREW TO EJECT.



After twenty four months of extensive enquiries, the Martian Exploration Committee reaches two conclusions. Firstly, sabotage was the cause of the disaster... secondly...

At the last minute the escape capsule containing the crew pockets from the doomed ship.

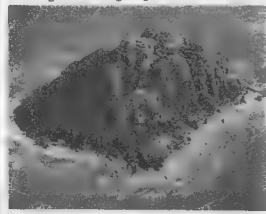


On Tracy Island in the Pacific Ocean, Jeff Tracy battles with the problem. Should he send the Thunderbird machines to aid the space authorities, even though no emergency has been called?



I RECOMMEND ANOTHER MARS SHOT SHOULD TAKE PLACE IN EIGHT WEEKS.

OUR SECURITY ARRANGEMENTS ARE INADEQUATE. I SUGGEST INTERNATIONAL RESCUE IS PRESENT AT THE NEXT LAUNCH.

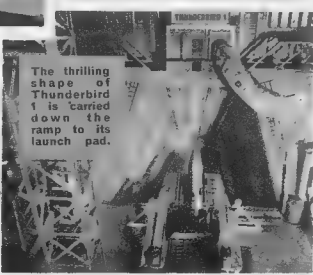


Jeff makes up his mind...



OKAY BOYS... GUESS WE'LL IGNORE THE RULES THIS TIME... SCOTT, YOU WILL LAUNCH THUNDERBIRD 1 AND PROCEED TO GLENN FIELD...

YOU FOLLOW IN THUNDERBIRD 2, VIRGIL, AND ALAN WILL TAKE THUNDERBIRD 3 INTO SPACE AND ORBIT THE EARTH.



The thrilling shape of Thunderbird 1 is carried down the ramp to its launch pad.

Seconds later, the swimming pool basin slides back, and...



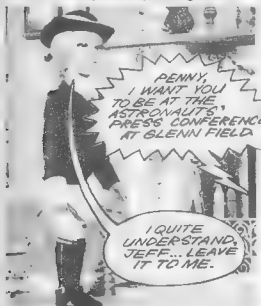
Next, Thunderbird 2 leaves its hangar...



And within moments International Rescue are on their way! Thunderbirds Are Go!



Jeff calls Lady Penelope in England...



Penelope rings for Parker.

GET OUT FAB ONE, PARKER... WE'RE GOING TO AMERICA.

The St. Christophers contain small electronic devices which transmit signals. The countdown for the launch of Zero X continues.

At the Press Conference, Lady Penelope invites Captain Travers and his crew to wear special St. Christophers



WE'D BE DELIGHTED, MY LADY.

PHASE ONE COMPLETE! CREW TO LAUNCH POSITIONS!

INTERNATIONAL

... and blasts off!



In the Tracy lounge, Tin Tin is still worried



WHAT ABOUT THE SABOTEURS, MR. TRACY, DO YOU THINK THEY WILL STRIKE AGAIN?

I KNOW JUST THE PERSON TO TAKE CARE OF THEM IF THEY DO, TIN TIN.

In her Rolls Royce, Penelope checks out each crew member.

HELLO, SCOTT... ALL THE SIGNALS ARE CORRECT EXCEPT NUMBER 5... THAT'S DR. GRANT.

IT SOUNDS LIKE TROUBLE, PENNY. DR. GRANT'S WONDERING WHEN ANOTHER SABOTAGE ATTEMPT WOULD BE MADE!

THUNDERBIRDS ARE GO!



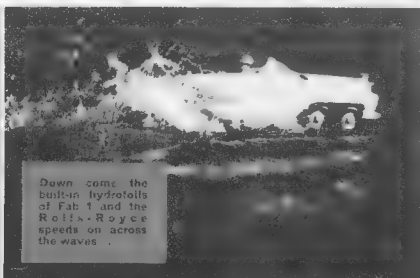
The Zero X Space Ship stands on its launch pad ready to lift off to Mars. The final countdown is on . . . but then comes trouble. Lady Penelope finds that one of the scientists due to go aboard is an impostor. Scott Tracy tackles the man, who turns out to be The Hood.



Menacing Scott at gunpoint, The Hood attempts to escape Lady Penelope and Parker give chase at once.



Penelope is just in time to see the escaping spy transfer to a fast motor launch. Parker does not hesitate . . . he drives straight for the water.



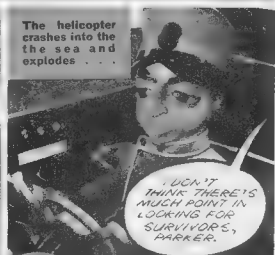
Down come the built-in hydrofoils of Fab 1 and the Rolls-Royce speeds on across the waves . . .



The Hood is rescued from the launch by a helicopter which circles above Penny to attack.



But Parker retaliates. The radiator cannon of Fab 1 spits flame . . .

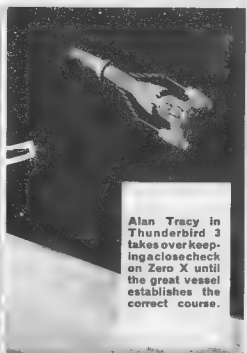


The helicopter crashes into the sea and explodes . . .

"DON'T THINK THERE'S MUCH POINT IN LOOKING FOR SURVIVORS, PARKER."



Meanwhile, Zero X has blasted off from Glenn Field . . .



Thunderbird 2 escorts the Mars ship to the upper atmosphere and then returns for home . . .

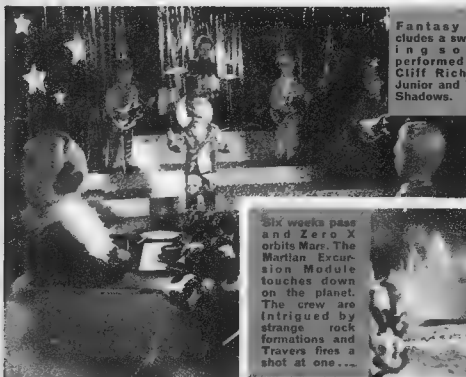
Alan Tracy in Thunderbird 3 takes over keeping a close check on Zero X until the great vessel establishes the correct course.



All systems are go. Zero X
strikes. Its nose cone and
hands for Mars...



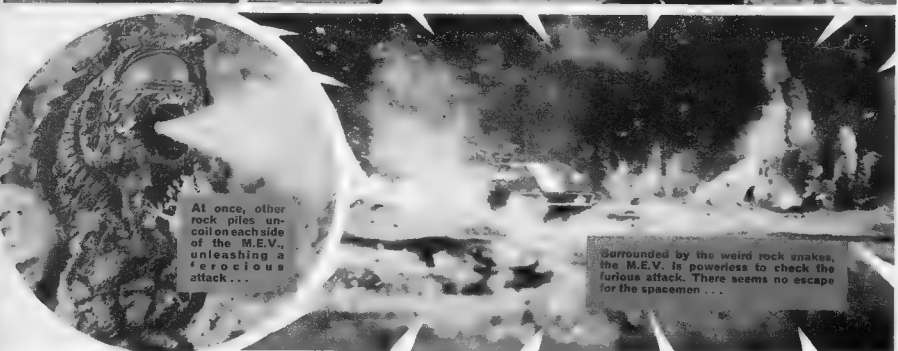
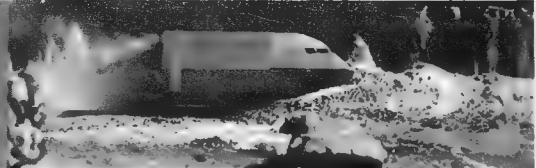
His job complete, Alan returns to Tracy Island to find that his brothers have gone to the Swinging Star night club with Lady Penelope. Annoyed, Alan goes to bed. He dreams that he is taken to a fantastic night spot high in the heavens...



Fantasy includes a swinging song performed by Cliff Richard Junior and The Shadows.



Six weeks pass and Zero X orbits Mars. The Martian Excursion Module touches down on the planet. The crew are intrigued by strange rock formations and Travers fires a shot at one...



At once, other rock piles uncoil on each side of the M.E.V., unleashing a ferocious attack...

Surrounded by the weird rock snakes, the M.E.V. is powerless to check the furious attack. There seems no escape for the spacemen...

THUNDERBIRDS



ARE GO!

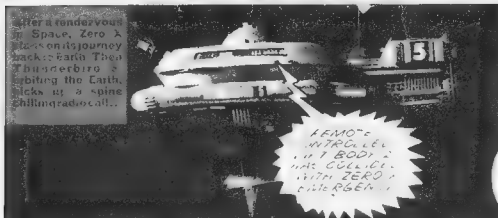


The Martian Excursion Vehicle has landed on the eerie surface of Mars. As it explores the terrain, strange rock snakes uncoil and bombard the M.E.V. with fireballs.

Desperately the Earthmen retaliate with the M.E.V.'s Atomic Gun, but the rock snakes are everywhere.

Captain Travers makes his decision . . .

M.E.V. TO ZERO X, WE'RE LIFTING OFF BEFORE IT'S TOO LATE



After a rendezvous in Space, Zero X blocks our journey back to Earth. Then Thunderbird 2, orbiting the Earth, picks up a spine chilling radio call . . .

LEMO'S INTERLOCK UNIT BODY HAS COLLIDED WITH ZERO X'S CHILDREN



FATHER ZERO X IS IN BIG TROUBLE WITHOUT THE KIDNAPING BODY THE SHIP CAN'T LAND

At once Jeff Tracy orders Scott to take Thunderbird 1 to Glenn Field. Alan, Gordon and Virgil lift off in Thunderbird 2.



Scott assesses the situation from Central Control and Virgil pilots the heavy duty aircraft to a rendezvous with Zero X.



Gordon fires a magnetic line into the wheel housing of Zero X and slowly Alan is winched into the aircraft.



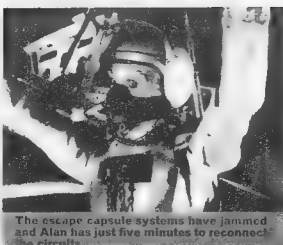
Zero X plummets closer to certain disaster. Then, at the last second, Alan succeeds... and the Zero X crew are jettisoned to safety.



Zero X's crash position has been worked out in advance. A whole town has been evacuated... just in time.



As Alan is drawn nearer Zero X, Brains, the inter-communication rescuer, works out escape.



The escape capsule systems have jammed and Alan has just five minutes to reconnect the circuit.

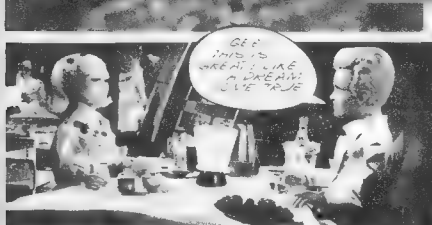
Warned of the location, Lady Penelope has reached the area in Fab One, Thunderbird 2, with Alan dangling on the winch cable, approaches Her Ladyship.



NICE OF YOU TO PICK ME UP LIKE THIS, PENELOPE.

IT IS A PLEASURE, ALAN... AND I'VE GOT A LITTLE SURPRISE FOR YOU

That evening Lady Penelope takes Alan to the Swinging Star Night Club.



GEE THIS IS GREAT! LIKE A DREAM! LOVE TRACY

But the surprise is not over. Suddenly Alan notices his father and all the Tracy family.



FATHER... I DON'T RECOGNISE YOU IN YOUR DISGUISE.

I THOUGHT WE'D ALL COME ALONG TO CONGRATULATE YOU, ALAN. YOU'RE THE HERO OF THE DAY.



Buckinghamshire, is a large, ageing wooden cabin, known as 'Shed 3'. It is from here that Gerry Anderson has operated his production company Inimitable since moving out of Bray Studios, near Windsor, several years back.

"Shed 3 has a slightly glamorous background in so much as it was used by Thunderbirds special effects director Derek Meddings for the construction of many of the special effects for the James Bond and Superman films," explained Bob.

"It's not actually a 'shed' in the true sense of the word," he remarked with a wicked grin. "It's really a palace...a block of guilt-edged offices!"

Sell laughing, he remembered how incongruous Derek's Rolls Royce appeared parked outside the out-sized 'garden shed'.

Prior to the video project, Bob worked here on the two Swinton Insurance TV advertisements featuring Lady Penelope.

It was in April that Bob received the go-ahead to begin work on building the Tracy lounge complete with furniture and oriental props, a painted brick corridor and the puppet characters, all of which was to take place in the unlikely setting of Shed 3. "Once I had taken in the storyboard, I calculated the timings of the puppet movements within the suggested set, sketched out the set and then built a model of it. This then gave the director and producer some idea of what it would look like. We were then able to discuss the timings of the movements to see if they would correspond to the timings laid down in the script.

"Each script required meticulous timing and every shoot was calculated down to a fraction of a second", he recalled. Bob had a big say in the selection of the model makers, puppet and set

builders. Peter Holmes, described as a "brilliant" modelmaker, made the Dire Straits key boards. An old friend of Bob's, Peter built many of the props for the Joe 90 series. Jim Machin, Brian Cole, Lee Took, Mark Woollard, Ben Hall, Kevin Gilmartin and Bill James also played important roles in building the props. "Bill is a great craftsman. He built one of the original models of Supercar amongst others.

"He is a pattern maker and can make anything from wood that you ask for".

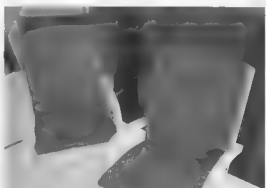
Shed 3 is divided into three areas. As you walk through the 'front door', you are instantly greeted by the smell of sawdust. It was here, in this area, that the set of walls were built and painted.

Through an archway and you are in the main room where the set was pieced together. At work benches around the set, many of the remaining props were built.

The third and final section of the shed formed Bob's office, which he shared with chief puppeteer Christine Glanville.

Bob was quick to deny that he had built any of the items for the set himself. I reminded him that I did spot him preparing Jeff Tracy's shelf-mounted TV set for construction

"I'm not a modelmaker," he insisted. "But, I did layout the dials for the TV and then hand-



ed the project over to the modelmaker. I wanted to design the arrangement of the buttons on the console"

In order for his team to create exact miniatures of the band's instruments, Bob visited a London recording studio where they were specially set up for him to take snapshots.

"It's better to see them in situ, to hold them and see how they look. The drum kit was a particularly difficult instrument for us to construct in miniature from a mere photo."

The model drums were attached to a central frame at various angles. This was an important detail to ensure was correct

The pedal guitar was made by Lee Took from wood and metal. Amongst other items, he also made the eagle ashtray that sits on Jeff Tracy's desk and flips up to form a microphone.

In researching the detail of the set of the Tracy lounge, Bob enlisted my help. Between the two of us, we watched every episode of Thunderbirds to study each fleeting glimpse of the centre of operations for International Rescue

This proved to be more difficult than we first imagined. The more episodes we sat through, the more aware we became that the lounge had several minor facelifts during the making of the series.

My chief responsibility was to recreate the

Japanese ink drawing of the sabre bearing warrior, located in the corner by the large window. Even this picture altered during the series!

In order to recreate the precise detail of the large drawing, I studied various glimpses in freeze-frame, together with old photos from back issues of TV21 and its respective annals.

The white piano was carefully rebuilt too. "Establishing the size of it was not at all easy," commented Bob. "Even now, I think we may have made it a little on the small side".

One side of the set was almost totally taken up by the large panoramic set of ten windows.

"We had a backing painted featuring the sea and the horizon, providing another plain for the set. It's a particularly nice view looking out over the verandah.

"Someone suggested that we put palm trees outside, but I quickly reminded them that beneath the window were the steps down to the swimming pool, hiding the bay housing Thunderbird 1". The attention to detail for the set was impressive. The books on the shelves were made from blocks of wood, but other items, particularly those with an oriental flavour were picked up from various shops over the weeks. "You get used to keeping an eye out for these items and gradually you get to know what you want.

"The object I was most pleased with acquiring in the search for props was the Japanese man playing a guitar which I thought was very appropriate to place behind the TV... but no one on the shoot ever mentioned it!"

Bob's despair was lifted as he later overheard a comment from two members of the film crew after the director declared a 'wrap'. "The set looked so real" was their conclusion as they walked towards their cars.

For Bob, listening in the wings, this was the supreme unsolicited compliment.

And for me? The personal satisfaction of having contributed to the recreation of Thunderbirds, to entertain a new generation of viewers 25 years on.



IN ISSUE 8 WE MEET
CHIEF PUPPETEER
CHRISTINE GLANVILLE
AND FOLLOW THE CON-
STRUCTION OF THE PUP-
PETS FOR THIS VIDEO IN
THE SECOND PART OF
OUR DETAILED
CENTURY 21 EXCLUSIVE.



Page 19: Story boards from which the video was produced.

Previous Page. Top to bottom & left to right — Conclusive proof Jeff Tracy reads Century 21 The group's miniature guitars precise in every detail. Two of the armchairs from the Tracy Lounge. The pedal guitar-two weeks in the making. Construction of the control panel located behind Jeff Tracy's chair.

This page: Top to bottom & left to right — Shed 3 Pinewood studios, central operations for Gerry Andersons team. The cardboard model for the corridors leading to the Tracy lounge. The finished passageway, seen briefly when the stop motion Mark Knoffler puppet approaches the Tracy lounge. Bill James constructs Jeff Tracy's desk - through the doorway in the background the remainder of the lounge takes shape, on the left the pedal guitar, in the foreground the miniature eagle ashtray (left) and full size close up version (right). Found! Jeff Tracys domestic help House proud Bob Bell captured in action. With construction almost complete Bob Bell and Simon Archer study the finished product with pride.

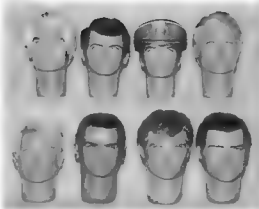
A
CONVERSATION
WITH
PHIL RAE.

Part 2
By Mike Reccia

Surrounded by Phil Rae's breath taking collection of original models and puppets, I wanted to know when his 'obsession' for collecting originals had happened. At what point did he decide he was going to go all-out to obtain everything that still existed from the world of Gerry Anderson?

"I think the word obsession is probably fair comment. It's quite a mild word - I'm sure my wife Heather would have a stronger word than obsession! After I came back from Alien I was involved with the relocating of the Blackpool Exhibition onto the Pleasure Beach (the town's famous amusement park - Ed.) with Dave Nightingale, and as a direct result of that Gerry kindly let us keep a couple of those models which they didn't have room for. At that point I added the small Altars (Into Infinity) and Ultra Probe (Space:1999 - Dragon's Domain) models to my collection. I also acquired my 44" Eagle which is probably the best item in my collection. Again that came from Gerry I'm delighted to say. Most recently I purchased what remained of the Blackpool Exhibition which had been bought by, and displayed at, Alton Towers."

I had always been a collector of toys and kits and things, and I suppose this energy I had to try and track things down diverted at this point from trying to track down kits, toys and merchandise. It was this idea I had that the original studio models must be around in the ownership of people who used to work on the shows or whoever. I then set off on a letter-writing campaign, writing to the various people I'd either met or knew the whereabouts of in an effort to see if perhaps they had something. In reality my efforts pro rata to the number of letters I wrote were not well rewarded, for every ten letters I wrote I would get maybe one reply. Primarily as a result of effort on my part, perhaps having got a whisper that certain people had a little something, I tracked down some of the models I own today. I found models through other fans too. Probably one of the most important models in my collection is Sky One and that actually came from another fan. But Generally speaking most of the puppet characters and models from Space: 1999 have come from people in the industry. I've been



Familiar faces line Phil's shelves.

given them in various states of repair - most of them are twenty years old or more - and to a lesser or greater extent they show the signs of wear and tear. I'll get a model and it may in fact be only half a model. A basic fuselage, perhaps, as in the case of the Angel jet kindly given to me by Derek Meddings. So there's then a lot of work involved in restoring them "

Phil had once described his angel jet to me as the 'Number Two' Angel. It reminded him of this terminology.

"Yes, that's right. There were six angels jet models featured in the series, and possibly replacements were made too. There were three built to the scale of the model that I have, which is round about 1/16th. scale. I call mine the 'number two' because it was the one that was second from the camera on the flight deck. Only the foreground model was actually detailed on both sides, and the number two and number three were only painted on one side and only had decals on one side, although mine has decals on both sides as a result of being repainted after the series ended."

I've often wondered what materials the models were constructed from...

"Generally speaking, the older models, from Stingray through to UFO, were made from fibreglass. They would initially be carved in wood, then a mould would be taken probably in fibrelax or even plaster, and then the actual model would be cast from the mould using fibreglass. In Space: 1999 there was some fibrelax, although generally speaking the models were made out of perspex or carved out of wood, and the original would actually be used since only one would be required.



An impressive line-up from the Supermarionation days, lovingly restored to their former glory by Phil.



Comparison of 22" puppets — Thunderbirds generation and Captain Scarlet generation.

The fact they were then quite heavy didn't seem to matter."

Presumably that's because they were static and the camera moved past them?

Well, that's true. In Space: 1999, the camera was moving and not the model. You couldn't use this camera tracking technique on, say, Sky One (which incidentally is feather-light - Ed), because it would be flying against clouds or with a landscape beneath it, so it had to be flown on wires. In fact, the 44" Eagles in Space: 1999 were flown on wires too, particularly for the planet-landing sequences, and even in Breakaway where the Eagle is going crazy over the nuclear waste area, that was flown on wires. That must have been a big job - the big Eagles weigh a ton."

Phil's models which also include the puppet-size FAB 1, Stingray, vehicles from Thunderbirds and most of the craft from Space: 1999, are just part of his Anderson empire, with an impressive line-up of original puppets also gracing his loft. What condition were these in when he received them, I wondered.

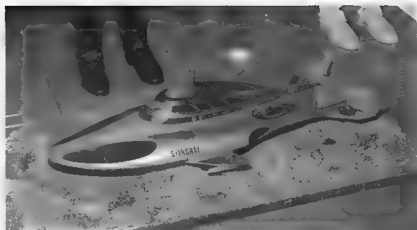
"What I got originally so far as my 'Scarlet Generation' characters are concerned were heads. The bodies had long since gone but fortunately for me the heads had been preserved and I acquired them. Having got the heads I then proceeded down the road of bringing these puppets back to their original condition with the help of my friend Barry Davies and others. Barry has made most of

job with all the painting, hair, etc., but it's not so bad - I was lucky to be given a lot of 'original' hair in various colours which makes all the difference."

"The first head I got was a character head - I think he was a character called Sladek from The Secret Service. The popular publicity states that they used photographs of human eyes in the eyes of the Captain Scarlet puppets. I think that's a little misleading. I don't think they are photographs of human eyes. I think they're probably photographs of artwork of eyes. In the 1960's when the puppet heads were made, the chemicals in the photographic paper were unstable and, over a period of twenty years, the eyes have turned purple. So most of the character heads that I've got have purple eyes! Some of the heads I've got didn't have eyes at all, so again with the help of Barry we've been able to remake those using the same techniques originally employed but with modern paper, of course!"

"On the Captain Scarlet generation of puppets the solenoid which controlled the lip-synch was hidden in the body, whereas in Thunderbirds the solenoid was actually in the head. Because I only got the heads, I don't have the solenoids, but the lips themselves still operate in that they still pivot, although in some cases the leather is a little bit stiff or has cracked the paint. I don't, therefore, tend to operate them with quite the abandon they did in the series for fear of damage."

Phil's loft is packed quite literally to the roof with models and puppets in various stages of



Phils 14" prototype model of Stingray.

the bodies (cast off an original) and with a little bit of help, I've made the costumes, guns, etc."

"I've spent an incredible amount of time researching where the studio obtained their leathers, buckles, zips, etc., making patterns for the costumes and generally endeavouring to ensure that the parts I've had to recreate are as authentic and accurate as possible. It's also the case that some of my heads are not actually the originals but casts off the originals. Those are a big

reconstruction, each silently waiting for loving restoration. Phil still has quite a task ahead of him.

Phil's earliest character head is Jimmy from Supercar. He also has most of the Spectrum Captains, Joe 90, Sam Loover, Matthew from The Secret Service, several of the Angels and a number of the main characters from Thunderbirds.

"I have about thirty original and reproduction puppet characters. Ten or twelve still need bodies and costumes. Quite a lot of work is needed in that department, and on restoring the Alton Towers material. A lot of the stuff after x number of years of display is damaged. Some of it is in almost perfect condition, but most items need a great deal of restoration work. Virtually all of the models are from Space: 1999. The only original pre-1999 stuff is the (puppet-size) FAB-1 Rolls Royce from Thunderbirds, the puppets from the Jiff commercial, the car and boat from The Investigator, and the two Altars models from Into Infinity.

I asked Phil to speculate as to what other goodies still exist out there somewhere.

"Of course I've got it into my mind that just about everything still exists! Certainly I've no doubt that models like Cloudbase, which was something like ten to twelve foot long, and the really huge sets and things have gone, but I'm still convinced that models like the SPV and the Thunderbird craft and the puppets still exist - I don't think people would throw those away. I think these things are probably in the lofts of people who used to work on the programmes. In the shed, or the garage, or the lounge. I guess I'll not stop until I've found all those! Much as I'd love to own all these things, just to see them would be fantastic. If only the people concerned would come forward and let the fans at least see these things. They're an important part of television history and should be seen."

"I really don't know where the Terrahawks models are. I was fortunate to recover my Spac Hawk. I also have the small Hawkwing, but aside from those and some bits and pieces I don't know where the other models are. They're probably in the ownership of people who worked on the series, together with all the puppets. As things stand it's my ambition to eventually own models of all the main craft from the Century 21 shows. If I can't find the original models then I'll have to make or have made, good replicas. There are a number of very talented modellers around and I already have a growing collec-

tion of mould castings and partially completed replica models from these people. There was a period when I was penning blueprints of the various craft (see SIG mags, Ed.) with a view to constructing replicas, but I really don't have the time or patience with so much work still to do on my existing originals."

As many readers will know, Phil also owns a wealth of photographic material from the Anderson shows.

"I'm particularly interested in the visual side of Gerry Anderson's programmes, and part of that is my photographic collection. Most of the stills and slides I've got were taken at the time by the official photographer at the studios. I have what is reputed to be the biggest archive of Anderson photographic material outside of ITC. In fact, in many areas, such as the early shows, it's bigger than that of ITC. It's the case that they're now coming to me for shots."

What next, I asked, for a collection of this size?...

"In the short term - the medium term - having acquired the Alton Towers material, I'm rather hoping that once the stuff's cleaned up and presentable I'll be able to stage a new exhibition next year. I don't necessarily see it as a permanent thing like the Alton Towers one, but it would be nice to do a short-run exhibition similar to what happened in Edinburgh a few years ago. It would be the biggest and best of its kind because, of course, it would not just be the Blackpool/Alton Towers material on display, but also all the puppets from my existing collection too. I'd also hope to be able to gather in from other sources other models and puppets and replicas, etc."

We look forward with bated breath to such an event.. In fact, exciting developments have taken place since this interview was conducted - catch this issue's Newsdesk pages. We also wish Phil well in tracking down even more of the stuff that dreams are made of. Stay tuned...

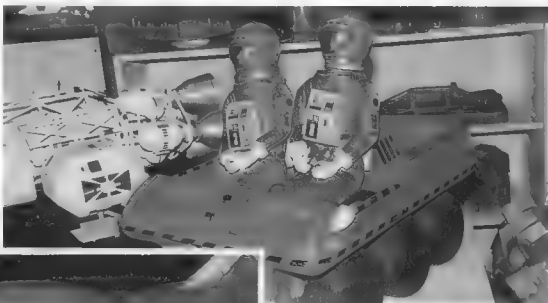
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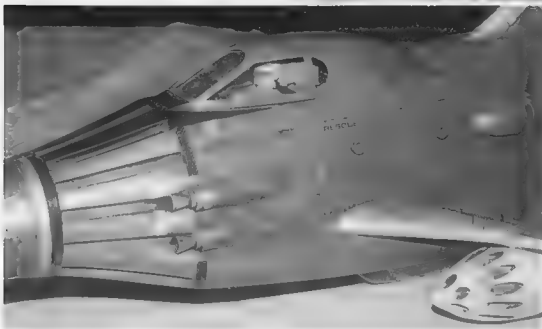
Close up detail of 44" Eagle



25" Balsa Jet from the UFO episode "EXPOSED"



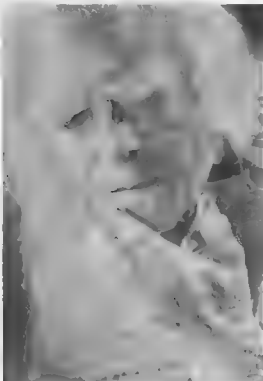
1/4 scale Moon Buggy from Space: 1999



Close detail of 1/16th scale Sky - One.



26" Angel Jet during restoration



Koenig experiences the effects of the Black Sun

4. RING AROUND THE MOON

Screenplay by Edward di Lorenzo
Directed by Ray Austin

Maintenance engineer Ted Clifford is struck by an alien energy beam as he works near a viewpoint, transforming his brain into a computer relay station for an alien space probe. The same probe captures the Moon within an energy ring and a disembodied voice announces to the Alphans that they are captives of the planet Triton.

With Clifford's mind burned out, the alien probe seeks a new relay. A reconnaissance Eagle is hit by the energy beam and crashes on the Moon's surface. Helena Russell leads a medical rescue team to the downed craft, but is caught up in a ball of orange light, and then vanishes.

Helena is later returned to Alpha, and initially appears unharmed. However, she too is being used by the Tritonians as a device to relay information from the Alpha computer through an energy implant in her brain, and faces the same fate as Clifford.

Bergman's convinced that the alien probe is from Neptune's moon Triton, which had vanished from the Solar system prior to the Moon's own departure. Koenig and Carter take an Eagle and board the probe which has the appearance of a huge brain with a single eye at its centre. There, they discover that the computerised probe ship is on a pre-programmed mission to destroy the human race, seen as a threat to Triton. However, the automated craft is unaware that it is performing an obsolete assignment, and Koenig is able to persuade it that there is no longer any need for its mission. Helena is released unharmed.

With Max Falkner - Ted Clifford

5. EARTHBOUND

Screenplay by Anthony Terpiloff
Directed by Charles Crichton

An alien spacecraft en route to Earth crashlands on the Moon. On board, Koenig, Helena and Bergman find the crew of six in suspended animation, but when they force one of their caskets open, the body in it disintegrates. The five remaining aliens revive properly, and their leader, Captain Zantor, explains that they have been travelling in space for 350 years to make their new home on Earth after the destruction of their own planet. Zantor accepts that the death of his crewmate was an accident and the Alphans and Kaldorians exchange ideas and discoveries.

Commissioner Simmonds suggests that the

Alphans hi-jack Zantor's ship, enabling six Alphans to return to Earth. Koenig angrily rejects this idea, but proposes to Zantor that one Alpha could accompany them in the now vacant casket. Zantor explains that human physiology may not be compatible with their suspended animation technology, but that he will test the proposed passenger. The Alpha computer is set the task of finding the one person in 300 to make the journey home, but Simmonds takes matters into his own hands, breaking into the power station and threatening to destroy Alpha unless he is chosen.

Reluctantly, Koenig is forced to allow Simmonds to join the Kaldorians, and he is 'frozen down' in the sixth casket as Zantor and his crew resume their journey. However, Simmonds awakens only hours after leaving the Moon, the process having failed. He is trapped inside the sealed container on a journey that will take many years.

Guest Artist: Roy Dotrice - Commissioner Simmonds
Special Guest Star: Christopher Lee - Captain Zantor

6. ANOTHER TIME, ANOTHER PLACE

Screenplay by Johnny Byrne
Directed by David Tomblin

The Moon passes through a rift in the fabric of space and travels millions of kilometers in seconds. The Alphans experience a peculiar duplication effect, but everything soon returns to normal. Main Mission's Regina Kesslann is badly affected by the experience, physically developing sunburn symptoms and claiming to have seen two moons. She also believes that Koenig and Carter are both dead, and has an emotional breakdown when she finds both are still alive - particularly Carter whom she believes she is married to, although she hardly knows him.

Incredibly, the Moon returns to Earth orbit, but an identical Moon is already in the planet's orbit. Regina Kesslann dies suddenly, and X-rays reveal her to have two brains! Koenig, Helena and Carter journey to the doppleganger Moon and find an abandoned Moonbase Alpha - they appear to have travelled through a rift in time and caught up with their future selves. They also discover a crashed Eagle, with the bodies of the duplicate Koenig and Carter at the controls.

Journeying to Earth, the trio discover a settlement and meet the Bergman, Helena, Morrow, Sandra and Kano from five years in the future. Bergman reveals that the two Moons are on a collision course, and urges Koenig, Helena and Carter to return to their own Moon and allow time to right itself - failure to do so will result in disaster for both communities. The trio return to Alpha and as the two Moons come together, the Alphans return to their rightful place in time and space.

Guest Artist: Judy Geeson - Regina Kesslann

7. MISSING LINK

Screenplay by Edward di Lorenzo
Directed by Ray Austin

Koenig is critically injured along with Bergman, Carter and Sandra when their Eagle crashes. Bergman and Carter make a complete recovery, but Koenig and Sandra do not respond to treatment. Apparently in a coma, Koenig is relying on life-support to sustain his body, but he awakes to find himself on the planet Zenno, a beautiful, futuristic world. He has been brought here by Raan, an anthropologist who believes the Alphans to be the missing link in the evolutionary ascent of his own people, and he wishes to study Koenig to learn of the Zennite past.

Koenig realises his only hope of return to Alpha may be through Raan's daughter Vana, 218 years old and now experiencing an emotion new to her as she falls in love with Koenig. However, Raan counters Koenig's plan by changing Vana's life, and in an unexpected turn of events, Koenig begins to think that life on Zenno with Vana would not

be an entirely bad thing.

However, on Alpha, Koenig's body is dying and the command structure breaks down. Raan shows Koenig how badly Alpha is falling apart and offers him a difficult choice - return to the constant fight for survival on Alpha, or a peaceful and immortal existence with Vana on Zenno. Raan comes to realise that Koenig has awakened in his daughter something he believed had died in the souls of his people, and this gives him hope to reawaken their dormant ability to live. Koenig chooses to return to his life on Alpha, making a complete recovery just as Helena pulls the plug on his life-support.

Guest Artist: Joanna Dunham - Vana
Special Guest Star: Peter Cushing - Raan
with Suzanne Roquette - Tanya Alexander

8. GUARDIAN OF PIRI

Screenplay by Christopher Penfold
Directed by Charles Crichton

The Alpha computer falls under the control of the Guardian of Piri, reporting that Piri is the perfect world that the Alphans have been searching for. In fact, the planet is completely lifeless, but Alpha personnel find it a perfect paradise and do not wish to leave. More and more of the Alphans fall under the Guardian's influence and succumb to the hallucination and mass hypnosis, until only Koenig is left to see the truth.

Somewhat immune to the Guardian's influence, Koenig travels to Piri and meets the planet's only inhabitant, an incredibly beautiful woman who explains that she is the Servant of the Guardian. She tells Koenig that Alpha was brought to Piri to relieve its crew of their suffering. Piri itself was originally peopled by technicians who built a world of machines to enable them to take their pleasure without having to work, creating the Guardian to control their machines and maintain a blissful existence for the Pirians.

However, Koenig realises that the Guardian removed the Pirians' will to live, which led to their downfall. Life on Piri is a living death and the Alphans face the same fate. Koenig tries to re-awaken his people but the Guardian incites them to kill him. Realising the Servant is nothing but a sophisticated machine, he destroys her, shocking his people back to reality. The Alphans escape as the Guardian's 'perfect' world breaks apart.

Guest Artist: Catherine Schell - Servant of the Guardian
with Michael Culver - Pete Irving
John Lee-Barber - Ed Davis
James Fagan - Ken Johnson
Suzanne Roquette - Tanya Alexander
Gareth Hunt - Eagle Pilot

9. FORCE OF LIFE

Screenplay by Johnny Byrne
Directed by David Tomblin

A ball of blue light approaches Alpha and while the personnel are suspended in time, the light invades the body of technician Anton Zoref and he collapses. Later, with everything apparently returned to normal, massive energy losses are recorded and Koenig begins to suspect that Zoref may be the cause.

Possessed with a consuming need for heat, Zoref draws it from any source - human or otherwise. His colleague, Mike Dominix, is frozen to death at his touch and the solarium is completely drained of power as Zoref goes on a rampage through the base leaving a trail of dead bodies and useless equipment in his wake. His wife Eva almost becomes another victim, but is saved by Carter.

Koenig's power supplies to be cut from the reactors in an attempt to deprive Zoref of any source of light or warmth, but he heads for the nuclear generating area. Koenig and Carter attempt to stop him and in the struggle, Carter is forced to fire his laser full blast at Zoref. Zoref is charred to the bone, but still forces his way into the nuclear reactor which he then consumes by a massive explosion. However, Bergman realises that they have not witnessed the death of Zoref,

but the birth of a new lifeform.

Guest Star: Ian McShane - Anton Zuref
Guest Artists: Gay Hamilton - Eva Zuref
with John Hamill - Mike Dominix
Eva Rueber-Staler - Jane
Suzanne Roquette - Tanya Alexander

10. ALPHA CHILD

Screenplay by Christopher Penfold
Directed by Ray Austin



It's a boy!

Cynthia Crawford gives birth to the first child born on the Moon. However, her son Jackie becomes the size of a five-year old within a matter of hours and draws an amazingly detailed picture of an advanced spacecraft. Koenig and Helena are concerned that the child's development is linked to the death of his father, a technician in the nuclear generating plant.

Four spaceships, identical to those in Jackie's picture, appear above Alpha, menacing the base and resisting all attempts to repel them. Jackie suddenly grows into a mature adult, announcing that his name is Jarak and warning that unless the attack on the ships is called off, Alpha will be destroyed. Jackie dies but is transformed into a woman called Rena, and the two explain that they are travellers in space who seek physical forms in which to conceal their identities and escape the ruthlessly imposed genetic conformity of their home planet. They and their 118 companions in the spaceships above Alpha intend to inhabit the Alphans' bodies, which they can only do at the moments of birth and death. More deaths are planned.

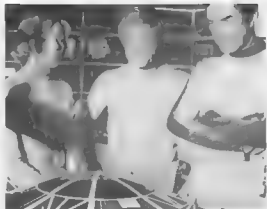
However, the arrival of their enemies puts paid to their plans and their colleagues are destroyed. Jarak and Rena plead with Koenig for mercy, but eventually sacrifice themselves to save Alpha. Cynthia and Jackie are returned to normal - a mother and her newly born son.

Guest Artists: Julian Glover - Jarak
Cyd Hayman - Cynthia Crawford/Rena
with Wayne Brooks - Jackie Crawford
Rula Leshia - Operative

11. THE LAST SUNSET

Screenplay by Christopher Penfold
Directed by Charles Crichton

The Moon enters a new solar system and approaches the planet Ariel, which the Alphans hope will prove to be compatible to Earth. An unidentified object attaches itself to Eagle One during a probe of the planet and hundreds more of the objects follow the Eagle back to the Moon. An alien attack is feared but when the objects land they exude fresh air, turning the Moon into an atmosphere-rich world with blue skies and a



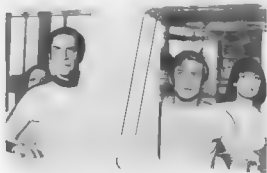
warm sun

As Koenig and Helena complete their checks on Ariel, the Alphans enjoy their new found freedom to go outside on the Moon's surface and bask in the sun. For Paul Morrow and Sandra Benes, there is the hope at last of a home and family of their own.

However, a violent storm shakes the Moon and a reconnaissance Eagle with Helena, Carter, Morrow and Sandra aboard crashes on the Moon's surface. Sandra is injured and their water supply is contaminated, but Morrow finds a white substance that slakes his thirst and affects his mind. He carries Sandra off and builds a hut to start their new life. Back at Alpha, Koenig and Bergman have realised that the Moon will not go into orbit around Ariel. Without sunlight, the atmosphere will shrink into an iccap and Alpha will be crushed. The satellites from Ariel return and take back the Moon's atmosphere, and a frantic search for the missing Eagle begins in earnest.

Eventually, the four survivors are found and returned to Alpha where a message from Ariel confirms that the planet's inhabitants wished to prevent the Alphans from sealing on their world, and sent them an atmosphere so that they would not have to. As the Moon moves out of Ariel orbit, the Alphans enjoy their last sunset.

With Suzanne Roquette - Tanya Alexander



12. VOYAGER'S RETURN

Screenplay by Johnny Byrne
Directed by Bob Kellett

Moonbase Alpha encounters Voyager One, an Earth probe ship launched in 1985. Due to a tragic miscalculation in the design of its Queller Drive engine, it has spent the last fourteen years polluting space with fast neutrons. The neutron wake will destroy Alpha unless the craft's engines can be shut down or the probe itself destroyed. Bergman protests the latter option as it will mean the loss of all the information the probe has gathered on its journey, so Koenig turns to Dr Ernst Linden in the Experimental Physics Laboratory to come up with a scheme to override the Voyager computer's security codes and deactivate the Queller Drive.

As it happens, Linden is the only man who can do this - he is really Ernst Queller, designer of the fatal drive, who changed his name after the drive on a follow up ship, Voyager Two, cut in too soon and wiped out a whole community on Earth. As Linden works on a solution, his assistant, Jim Haines, learns his identity and attacks him - his parents were part of the destroyed community. Linden is knocked out, but Helena revives him in time

to allow him to shut down the drive before it destroys Alpha. Then, a greater menace appears in the form of three Sidon spacecraft, seeking revenge for the destruction that Voyager One has wrought on their worlds. The Sidon leader, Aarchon, refuses to show mercy and intends to destroy Alpha, but Linden, aboard Voyager One, sacrifices his life by using the probe ship to destroy the Sidons.

Guest Star: Jeremy Kemp - Dr Ernst Linden/
Queller
Guest Artists: Barry Stokes - Jim Haines
with Alex Scott - Aarchon
Lawrence Trimble - Steve Abrams

13. COLLISION COURSE

Screenplay by Anthony Terpiloff
Directed by Ray Austin

Alan Carter is caught in the explosion of an asteroid on a collision course with the Moon, but is saved by the intervention of an aged alien woman named Arra. Koenig and Morrow rescue him but discover that the Moon is now on a collision course with a massive planet, Astheria, of which Arra is the Queen. Bergman determines that the only way to avoid the collision is to detonate a chain of nuclear mines in space - the resulting shockwave will alter the Moon's course.

An alien spacecraft appears between the Moon and Astheria, and Koenig takes an Eagle to investigate. The Eagle is swallowed by the larger craft and Koenig meets Arra who tells him that their destinies are pre-determined and her people have awaited the Moon's arrival for millennia. Their separate planets have met in the body of time to bring about a great mutation in Arra's people, but the two planets must be allowed to collide.

Koenig returns to Alpha and calls a halt to Operation Shockwave - Hearing his story, Helena and Bergman believe him to be hallucinating and suffering the same symptoms as Carter, who shares Koenig's views after his own experience. Koenig is relieved of command and confined to Medical Centre, but he and Carter escape and manage to delay Operation Shockwave long enough for collision to take place. The two planets merge, Astheria vanishes and the Moon remains undamaged.

Special Guest Star: Margaret Leighton - Arra

14. DEATH'S OTHER DOMINION

Screenplay by Anthony Terpiloff and
Elizabeth Burrows
Directed by Charles Crichton

Alpha receives a signal from a planet where the temperature drops to 200 degrees below zero. The message invites the Alphans to join them on Ultima Thule, but a second voice warns them to stay away. Koenig, Helena, Bergman and Carter land on the surface and soon find themselves lost in a blizzard and in danger of freezing to death. Separated, Koenig, Helena and Bergman are found by the survivors of the Uranus expedition of 1986 long believed to have been lost in a proton storm, and taken to a vast ice cavern which they have made their home.

The Alphans are introduced to the surviving leaders of the Uranus Expeditionary Probe, Dr Cabot Rowland and Captain Jack Tanner, whose mind appears to have cracked. Rowland reveals that their ship passed through a space warp and crashed on Ultima Thule some 880 years ago, and none of them has aged a day! Now they are attempting to rebuild their damaged ship, and Rowland fosters dreams of travelling the stars as an immortal god. However, Rowlands has been experimenting to isolate the factor which gives them their longevity, experiments which have left many of his colleagues as mindless husks.

Koenig contacts Alpha, and Rowland invites the Alphans to join them on Thule, urging them to a democratic vote to decide. He leaves with Koenig, Helena, Bergman and Carter to put the Thulian point of view to the people back on Alpha, but the Alphans

discover an even more terrible price for immortality – away from the planet, Rowland's years catch up with him and he is reduced to a lifeless skeleton

Guest Star: Brian Blessed - Dr Cabot Rowland
Guest Artist: John Shrapnel - Captain Jack Tanner
with Mary Miller - Freda

15. THE FULL CIRCLE

Screenplay by Jesse Lasky, Jr. and Pat Silver
Directed by Bob Kellett

Contact is lost with Eagle six on a reconnaissance mission on Retha, a new planet that the Alphans have discovered. The seven man team is apparently missing, and when the Eagle returns to Alpha under remote control it contains only the body of a Stone Age man. Koenig, Helena, Carter and Sandra lead a rescue team to Retha, but Koenig and Helena become separated from the others.

Later, Carter is attacked by primitive humans and Sandra is kidnapped by another cave man and taken to the primitives' cave dwelling. The cave chief takes an interest in Sandra and a fight breaks out over her, as she suddenly realises that the chief and his mate are Koenig and Helena, somehow regressed to primitive Cro Magnons. The chief wins and claims Sandra as his prize, but she smashes a rock into his head and escapes.

Bergman and Kano have joined Carter on Retha. Investigating a strange mist, they come across the cave dwelling and interrupt a cave-rite for the cave chief. The cave people scatter but the chief stumbles into the mist. When the mist lifts, the Alphans find he has transformed back into Koenig. Returning to Alpha, Bergman reveals that tests have proved the cave man found in Eagle Six to be the reconnaissance pilot, and Koenig realises that all the rest of the cave people are the missing Alphans. Meanwhile, Sandra has been captured again and taken back to the cave, but Carter is on her trail, unaware that the primitives he intends to shoot down to rescue Sandra are his Alpha colleagues. Koenig and Bergman arrive back on Retha just in time to stop him from making a terrible mistake. By driving the remaining cave people into the mist, the missing Alphans are returned to normal.

With Oliver Cotton - Spearman

16. END OF ETERNITY

Screenplay by Johnny Byrne
Directed by Ray Austin

Investigating a passing asteroid, which appears to have an internal atmosphere, the Alphans blast their way into a living chamber inside. The explosion critically injures the only occupant who is returned to Alpha even though Helena feels he cannot be saved. However, the alien makes a complete recovery and introduces himself as Balor, a scientist who has achieved immortality for his people, defeating death and giving them eternal happiness. But without death, life had no meaning for his people and they banished him, imprisoning him in a wandering asteroid for all eternity.

Unfortunately, Balor is a dangerous psychopath who lives for the pleasure of inflicting pain and destruction. He requests that Koenig allow him free reign to terrorise the Alphans, but promising to use his powers of regeneration to keep them alive indefinitely for his eternal amusement. Koenig refuses, so Balor embarks on a rampage of death and destruction through Alpha until Koenig relents. Koenig has no intention of backing down and sets in motion a dangerous course of action. With himself as bait he lures Balor to join him in an airlock sealing all doors behind him to prevent Balor regaining access to the base. Eventually he manages to outwit Balor and escape his clutches, sealing him in the airlock and then ejecting him into space.

Guest Artists: Peter Bowles - Balor
with Jim Simula - Mike Baxter

17. WAR GAMES

Screenplay by Christopher Penfold
Directed by Charles Crichton

Inexplicably, Alpha is attacked by a fleet of Mark Nine Hawk Warships, devastating Alpha in a war that is all too brief. Main Mission is left shattered and burning, the Eagle fleet is decimated and Alpha is no longer habitable. 129 Alphans have died, and Koenig's only hope for his people is to seek mercy and peace from the enemy planet and attempt to make a new life there.

Koenig and Helena journey to the planet in an unarmed Eagle, but their pleas to the two aliens they meet appear to fall on deaf ears. They are told that they carry contaminants which would destroy a civilisation that has lasted for billion of years. Helena is held captive by the aliens, while Koenig returns to Alpha to prepare an invasion of the planet. He and Carter set out for the planet in a laser equipped Eagle, but the ship breaks up and Carter is killed.

Koenig is teleported back to the planet where he sets off a chain reaction that destroys the aliens' civilisation. He finds Helena amidst the wreckage and he orders Morrow to recall the waiting Eagles and return to Alpha. Time suddenly flips back to the beginning of the war, with the Hawks bearing down on Alpha. This time, however, Koenig orders the Eagles to hold their fire, and the Hawks vanish. The aliens have shown Koenig the consequences of his actions and offered him the opportunity to take the alternative.

Guest Star: Anthony Valentine - Male Alien
Guest Artists: Isla Blair - Female Alien

18. THE LAST ENEMY

Screenplay by Bob Kellett
Directed by Bob Kellett

The Moon moves into a solar system and comes to an orbit which falls immediately between two planets on opposing sides of the sun.

A huge spacecraft from the planet Beta takes up a position on the Moon and begins to launch an offensive on the other planet, Delta, and the Alphans realise that the two planets are at war. Their respective positions on opposite sides of their Sun make it impossible to fire directly at each other, but the Moon has provided a ready-made gun platform.

Missiles from Delta apparently destroy the Bethan craft, but an escape vehicle makes its way to Alpha. Inside is the Bethan commander Dione, a very beautiful woman, who offers the Alphans asylum on her planet if Alpha is attacked. The Alphans are helplessly caught in the middle as a Deltan battleship takes up position on the Moon and launches an offensive on Beta. The

Deltan gunship is also destroyed, and Koenig desperately tries to negotiate a cease-fire. The planets' respective leaders, Talos of Delta and Theta of Beta agree to the cease-fire, but this is the moment the cunning Dione has been waiting for. She returns to her battleship, in reality fully operational, and prepares for her final offensive on Delta. Realising she has no interest in a truce between the two planets, Koenig sends a moon buggy packed with explosives to Dione's ship, tricking her into believing he wishes to speak with her. Once inside the ship, the buggy's explosives detonate destroying the craft.

Guest Artist: Carolyn Mortimer - Dione
with Massimo - Audley Theta
Karen Stoney - Talos
Carolyn Courage - First Grl

19. THE TROUBLED SPIRIT

Screenplay by Johnny Byrne
Directed by Ray Austin

A strange force sweeps through Alpha, apparently brought about by a seance in the Hydroponic Unit. Botanist Dan Mateo collapses during what is in fact an experiment to attempt to communicate telepathically with his plants, believing as he does that man has some affinity with plants, an affinity that can be exploited by tapping into certain wave patterns in the human brain that are identical to those generated by plant life. However, his experiments have unleashed something else, a horribly scarred ghost figure that seems to resemble Mateo.

Hydroponics head, Dr James Warren forbids Mateo to conduct any further experiments. A heated argument ensues and later Mateo's ghost figure appears to Warren, who is found dead shortly after. Mateo's colleague Laura Adams is also found dead following an argument in which Laura threatened to tell Koenig that Mateo was disobeying orders.

Convinced that Alpha is being terrorised by some psychic manifestation, Bergman suggests that they allow Mateo's experiments to continue under supervision. A new seance is set up, and the ghost figure appears, the horribly scarred form of Dan Mateo. Mateo has summoned up his own spirit which seeks atonement for his death, which has not yet happened!

Bergman arranges a scientific exorcism, containing Mateo within an energy field as his ghost is summoned. Mateo confronts his spirit and they fight, eventually falling into the lethal energy field. Mateo is killed and his ghost is finally laid to rest.

Guest Artists: Giancarlo Prete - Dan Mateo
Hilary Duiper - Laura Adams
Anthony Nicholls - Dr James Warren
with Val Musetti - Spirit Mateo



Dione and Koenig from the Last Enemy

20. SPACE BRAIN

Screenplay by Christopher Penfold
Directed by Charles Grichton

Alien hieroglyphics appear on all of Alpha's screens, apparently originating from a fantastic display of light in space. An Eagle is sent to investigate, but is covered by what appear to be giant snowflakes. Contact with the Eagle is lost, but a small meteorite impacts on the lunar surface and an analysis reveals it to be the compacted form of the Eagle and its two pilots.

Meanwhile, Carter and his colleague Kelly have set out in a second Eagle in search of the first. Kelly spacewalks in the vicinity of the Eagle's disappearance and is attacked and covered with the same glutinous substance that covered the Eagle. At first, he appears to be dead, but Carter recovers his body as life returns to it. Back on Alpha it soon becomes evident that Kelly's brain has been taken over by an alien force.

Through Kelly, the Alpha computer receives and transmits messages, but the Alphans cannot understand them. With the Moon heading directly for the energy field and the space brain contained within it, Koenig sees no alternative but to launch an Eagle loaded with nuclear explosives and programmed to detonate on impact with the alien brain. Then Kelly manages to communicate the brain's intent - it is simply trying to defend itself from impact with the Moon, and has been attempting to warn the Alphans of what is about to occur. The brain alters the Eagle's course to return to Alpha, and in a race against time, Koenig boards the robot Eagle to prevent the detonation of the explosives. The brain sends a tide of foam 'antibodies' which sweep over the Moon and throughout Alpha. The antibodies succeed in altering the Moon's course and preventing the collision with the brain.

Guest Artists: Shaw Hammer - Kelly
Carla Romanelli - Melita Janni
with Derek Anders - Wayland

21. THE INFERNAL MACHINE

Screenplay by Anthony Terpiloff and
Elizabeth Barrows
Directed by David Tomblin

A strange craft appears over Moonbase Alpha, one which breaks every known law of aerospace propulsion. A friendly voice appeals for help and permission to land, making it clear that it has control of the Alpha computer and will not take 'No' for an answer. The voice then requests a visit from Koenig, Helena and Bergman, which Koenig reluctantly accepts.

On board the craft, they meet an old man who calls himself 'Companion' and requests supplies for 'Gwent', the owner of the voice, which is revealed to be the ship itself, a cybernetic machine/man combination. Koenig is reluctant to allow the Alphans to leave, in spite of Helena's insistence that Companion need urgent medical attention. Her pleas fall on deaf ears, and Companion collapses and dies.

Gwent becomes enraged, blaming Companion's death on the Alphans. He then demands that Koenig provide him with a new Companion to replace the old man, imprisoning the three Alphans within himself. Playing on Gwent's blindness, Koenig organises an external attack on the craft which drains Gwent's power, forcing him to rely on Alpha to provide a new source of fuel. The supplies arrive, but Koenig smashes the vital components, weakening Gwent further.

Gwent reveals himself to be the end product of extending his original self into machine components, programming his personality into the computer brain, to preserve the essence of his being. The fatal flaw was his continued desire for company. Realising he has lost everything with the death of his original self - Companion - Gwent shuts down. The Alphans escape just before the craft lifts off and smashes itself into the lunar surface.



Inside 'the Infernal Machine'

Guest Star: Leo McKern - Companion / Gwent
with Gary Waldhorn - Winters

22. MISSION OF THE DARIANS

Screenplay by Johnny Byrne
Directed by Ray Austin

A colossal spaceship, fifty miles long and two miles wide, takes position over Alpha. A decoded message from the ship reveals it to be the S.S. Daria, devastated by a major catastrophe, and calling for help. Koenig boards the ship with Helena, Bergman, Carter, Morrow and Lowry, and discovers a vast world of startling contrasts. While Koenig and Bergman meet the civilised survivors of the catastrophe - the agelessly beautiful Kara and the ship's commander Neman - the rest



Morrow and Carter aboard the S.S. Daria.

of the party encounter bizarre savages who are intolerant of physical deformity. Bill Lowry is executed because of a birth defect in his fingers, and Helena is held in preparation for sacrifice to the savages' god.

Koenig and Bergman learn that the Darians set out on their voyage some nine hundred years previously, in search of a new world on which to settle. Incredibly, Kara, Neman and the remaining twelve sophisticated Darians are the original survivors, but their existence relies on a form of cannibalism, their lives prolonged by transplant surgery and their food which comes from re-cycling plants processing human fodder. The savages are the descendants of other survivors who were left to die, now tricked by the Darians into providing the fodder through human sacrifices to their god.

Carter and Morrow reveal the trickery to the savages by exposing the 'god' as another Darian. They then lead the savages in an attack on the civilised Darians, and in the ensuing struggle, the precious Darian gene bank is smashed, destroying the Darians hope for preserving their future. Koenig points out to Kara and Neman that the savages are their future and brings about a reconciliation between the two factions.

Guest Star: Joan Collins - Kara
Guest Artists: Dennis Burgess - Petrus
Audrey Morris - Neman
with Paul Antrim - Bill Lowry
Robert Russell - Hadin
Gerald Stradden - Male Mute
Jackie Horton - Female Mute

23. DRAGON'S DOMAIN

Screenplay by Christopher Penfold
Directed by Charles Grichton

Koenig's old friend Tony Cellini experiences

a strange visitation and then attempts to steal an Eagle, forcing Koenig to stun him. The incident encourages Helena to review Earth medical records concerning Cellini's involvement in the ill-fated Ultra Probe mission of 1996.

Cellini and three science experts had been dispatched to investigate the discovery by Professor Bergman of a new planet, Ultra Cellini was the only survivor of the mission, relaying, on his return, a fantastic story about a spaceship graveyard guarded by a horrific monster which killed his companions, sucking their life essence from them and leaving them as lifeless husks. The experts refused to believe his story and Cellini has lived with the nightmare ever since - until now.

Incredibly, the Moon has arrived at Cellini's spaceship graveyard, and Cellini senses the presence of the monster guardian. His second attempt to steal an Eagle is successful, and he sets out to vindicate himself in a final confrontation with the creature. Koenig, Helena, Bergman and Carter set off in pursuit, but they are too late to save Cellini, who is killed by the monster. Koenig attacks the creature with Cellini's axe and finally destroys it.

Guest Star: Gianni Carbo - Tony Cellini
Douglas Wilmer - Commissioner Dixon
with Barbara Kellerman - Dr Monique Fauchere
Michael Sheard - Dr Darwin King
Susan Jameson - Professor Juliet Machue

24. THE TESTAMENT OF ARKADIA

Screenplay by Johnny Byrne
Directed by David Tomblin

Without warning, the Moon stops dead in space and Alpha is infected by an unexplained power loss which will make the base uninhabitable within a matter of days.

The only answer may be an emanation from a nearby lifeless world, and Koenig leads an investigation team consisting of Helena, Bergman, Carter and two specialists, Luke Ferro and Anna Davis.

They find a petrified world, just now returning to life after some terrible holocaust. Incredibly, they find a cave containing human skeletons and an inscription in Sanskrit, the earliest form of written language on Earth. Anna translates the inscription:

'Arkadia is finished, but she lives on in the bodies, hearts and minds of those few who left before the end, taking the seeds of a new beginning to seek out and begin again in the distant reaches of space. Herd now the testament of Arkadia. You who are guided here make us fertile. Help us to live again.' Trees on the planet which are native to Earth confirms what the Alphans have read, that life on Earth began here on Arkadia. However, Koenig does not believe that Arkadia offers a new home for the Alphans and he cancels evacuation procedures.

Back on Alpha, Ferro and Anna begin to act strangely. Holding Helena hostage, they force Koenig to allow them supplies and an Eagle to transport them back to Arkadia. Koenig has no choice but to comply, and as Ferro and Anna return to Arkadia to begin their new lives, the power returns to Alpha.

Koenig records the incident in his log, ending: Our immediate struggle is over. For Luke Ferro and Anna Davis, it has just begun. They have found their beginnings. We still wander the emptiness of space seeking ours. We must keep faith and believe that for us, for all mankind, there is a purpose.'

Guest stars: Orso Maria Guerrini - Luke Ferro
Liza Harrow - Anna Davis

Episodes Listed in Production Order

Chris Bentley is Chairman of
'FANDERSON', the official Gerry's

Anderson fan club. For more information
full details send S.A.E. to P.O. Box 93,
'Wakefield, West Yorks, WF1 1JX.

STAGE SHOW

REVIEW

by
SIMON ARCHER

After an absence of two years, the Thunderbirds mime show returned to the London stage in June with a new affectionate send-up of our puppet heroes.

For Anderson followers, it's a must with the two mime artists Paul Kent and Wayne Forster performing an action-packed production involving over a dozen of the famous puppet characters including Lady Penelope, Parker, Captain Scarlet and Scott and Virgil Tracy.

Complete with Thunderbird 1 and 2 headdresses, the two of them brilliantly recreated the extreme drama and styles characteristic of the famous TV series.

For me, this show was better than the last. The storyline was stronger and greater attention to detail was shown. But, above all else, the one single effect that brought the memories rushing back for me, was the very effective use of Barry Gray's powerful theme music for each of the shows.

The storyline centred around the evil Mysterons attempt to kill the President. Our TV heroes joined forces, resulting in the characteristic fight against the clock to save the world leader.

The audience at the celebrity premiere night thoroughly enjoyed themselves with numerous rounds of spontaneous applause and plenty of cheering and booing as the good guy, Captain Scarlet, tackled the baddie, Captain Black.

The celebrity line-up included Carey Keating, Jules Holland, Jan Leeming, Betty Boo, Cynthia Payne, Ross King and Capital Radio DJ Pat Sharp.

Craig Charles was there from Radio 4's Loose Ends programme, together with Thames News who managed to feature the 'night out with the stars' on their late news round-up.

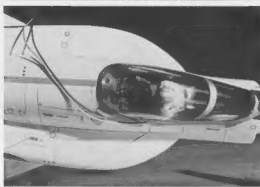
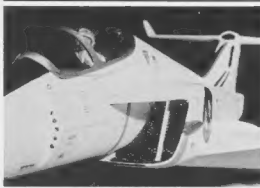
Whereas the first night was a great success, I would hope that the remaining audiences would be as easily won over. For newcomers to the Thunderbirds scene, the storyline may prove a little thin to sustain a full evening. But for Anderson fans everywhere, it's a fun celebration not to be missed.

Thunderbirds FAB: The Next Generation was produced by the show's original creators Gavin Robertson and Andrew Dawson and produced by John Gore for Titan Publications.



Jan Leeming with her favourite mag and Cynthia Payne with the restored FAB 1
Pictures: Simon Archer.

Exclusive Shots of the Angel Aircraft shortly after completion at Space Models



P.W.O.R.

Q. How many Thunderbird 2 pods are there and which machine goes in each pod?

N.J. Start, Disley.

A. There are six pods, and all machinery is interchangeable. There is an article currently in development with our research department which will offer a complete guide to which pods and equipment are used in each episode of Thunderbirds. Code 1.

Q. Is it possible to get hold of any of the mini-albums/music by Barry Gray?

N.J. Start, Disley.

A. Records available at the moment are 'No Strings Attached' and the 'Thunderbirds Are Go' soundtrack (both available from Thunderbooks). The TV 21 mini albums are very rare although they are sometimes offered for sale in Fanderson News and it is possible to get them at conventions (Also, at times, from David Nightingale's Thunderbooks shops-Ed). Also try flea markets and car boot sales. (Code 2).

Q. Who designed the S.P.V. from Captain Scarlet? Paul Johnson, Woodbridge.

A. Derek Meddings. (Codes 2 & 3)

Q. How do the tracks on the rear of the S.P.V. operate? Paul Johnson, Woodbridge.

A. When the S.P.V. is climbing a hill that is

extremely steep the vehicle tips back onto these tracks. The low centre of gravity of the S.P.V. is also of the tracks when the vehicle is in this upright position. The vehicle therefore has a built-in tendency to fall forwards rather than tip backwards. The tracks were never utilised on-screen but were employed in the Captain Scarlet and The Mysterons novel by John Theydon. (Armada C201). (Code 5).

Q. I've seen reference in SIG to two types of UFO saucer. They all look the same to me - do you have any comments?

R. Pluck, Cleveland.

A. There is only one type of UFO saucer. The only difference between the saucer models seen is one of size. On some of the smaller models some features were omitted that would have been impossible to scale down from the larger versions. (Codes 1 and 3).

Q. What is written on the starboard side of Skydiver? R. Pluck, Cleveland.

A. Nothing - it is totally blank apart from the number 1 on the wing of Sky 1 (Code 3).

Q. Was it ever clearly stated why the S.P.V. crews face backwards? R. Pluck, Cleveland.

A. The seating arrangement gives the driver more protection in the event of a collision. (Code 5).

Q. How exactly does the 'ratemaster' propel Stingray through the water?

R. Pluck, Cleveland.

A. Although popularly termed 'ratemaster', the object at the rear of Stingray that rotates (NB: in some shots featuring the smaller model it doesn't) is never referred to in Stingray specifications by this name. It is a Contra-rotating antitorque eddy damper (translation - stabiliser) which rotates around the hydrojets. (Code 5).

Q. How many Eagles were stored on Moonbase Alpha - and how many were destroyed? R. Pluck, Cleveland.

A. As Eagles were being destroyed rather frequently it would follow that Alpha incorporated an Eagle manufacturing facility, meaning the number stored is ever-changing. As to how many were destroyed it would be impossible to say. In reality 8 Eagles were made for the show - 3 x 44", 2 x 22", 2 x 11" and 1 x 5". (Codes 3, 6, 7).

Q. Why does Thunderbird 2 need a ramp to take off from Tracy Island but manages without one elsewhere? R. Pluck, Cleveland.

A. This is never explained - but the vertical jets would be needed to land TB2 in places where no runway exists (Mount Arkon, for example, in Sun Probe) and a lot of fuel would be used due to TB 2's great weight, so using the ramp at take-off would save fuel. (Code 6).

Q. What are the origins of the sound effects used in Gerry Anderson's series?

R. Pluck, Cleveland.

A. We're working on this! We have a couple of leads that we're following, and, if our research bears fruit, be assured you'll be the first to know in these pages! (Code 7...for now).

Q. Can you reveal the exact whereabouts in the Tracy residence of the passenger elevator leading to Thunderbird 2?

A. This is one of the questions to which there is no answer. Having scoured 'the TB specifications', 'Secrets of Tracy Island', 'Thunderbird 2 Launch Bay' and 'TB2 Launch Sequence' features from Thunderbirds Annuals we can find no reference to the elevator - so we feel that this is one International Rescue secret which must remain just that! (Code 7).

We had a suggestion from a reader to include a source key to indicate the validity of each answer - so here it is...

Code 1: On Screen. Code 2: Printed info. Script/Press Release/Mag. Article. Code 3: Verbal (from Gerry Anderson, Phil Rae, Derek Meddings, etc.). Code 4: Mini-Album. Code 5: TV 21/Annual/Novel. Code 6: Conjecture/Supposition. Code 7: Unknown. That's it for this time. Thanks for all the queries - we found them varied and interesting - Keep 'em coming!

Special Investigators Hutchinson and Simpson. P.W.O.R. Research Complex, Century 21 Plaza.



SUPERMARIONATION SERIES LOCATIONS

BY STEVEN TURNER

In 1987 a weekend event was held by the TV fantasy magazine 'Timescreen' to celebrate the 20th anniversary of the 'Avengers' episode 'Dead Man's Treasure' - in which John Steed and Emma Peel take part in a no-holds-barred car rally treasure hunt. The event's aim - to recreate the spirit of the episode by combining the challenge of a treasure hunt with the chance to visit some of the original locations used in 'The Avengers' and similar film series including 'The Prisoner', 'The Champions' and 'Randall and Hopkirk (Deceased)'.

The treasure hunt has now become an annual event, and created another challenge for its organisers - to identify further locations used in these and other classic film series. Since then many new locations have been found including several from the productions of Gerry Anderson and in this guide, Century 21 reveals the identity of these locations, giving you the chance to visit the worlds of International Rescue, the World Intelligence Network, and S.H.A.D.O.

Although many people believe that 'Joe 90' was the first Gerry Anderson series to feature live action footage, use of live action film dates back to some of his earliest Supermarionation work. Cutaways to feet and hands are obvious examples, as is the use of a range of stock footage - including shots of animals, seashores and several international cities. The first major use of film footage of the 'real' world can actually be found in 'Supercar' however, which at times combined live action, models and puppets in much the same way as 'The Secret Service' did ten years later. In addition to real locations, models of existing buildings were sometimes used in the Supermarionation productions, and some of their life size counterparts have also been located. This guide features all the British locations so far identified that have featured in the Supermarionation productions of A.P. Films and Century 21 Productions, most of which have changed little and can still be seen as they originally appeared on screen.

SUPERCAR

'The Runaway Train'

As already mentioned, 'Supercar' sometimes combined live action footage with Supermarionation, and this episode is a good example. Apart from live action shots of British Rail's Blue Pullman express and Masterspy's Jaguar getaway car, the classic speeded up short film of the London to Brighton rail journey is cleverly edited into the episode's climax as an experimental train races out of control on its maiden run from London to Brighton. A more leisurely version of the same trip can be taken any day of the week from London Victoria station. *London Victoria Station, Buckingham Palace Road, London SW1*



Stourhead House, Mere, Wiltshire - inspiration for Creighton-Ward Manor.

THUNDERBIRDS

Main Locations

The inspiration for one of the most famous trademarks of this series caters for coachloads of visitors throughout the summer months. Lady Penelope's Creighton-Ward mansion better known as Stourhead house set in beautiful grounds in the heart of the West Country. All that's missing is the pink Rolls-Royce. *Stourhead House, Mere, Wiltshire*

'Vault Of Death'

The Bank of England is open to ex-crackmen, aristocratic secret agents and forgetful bank managers - and anyone with legitimate business - throughout the week in the City of London. Watch out for sleeping policemen though. You can also try following International Rescue's route from Piccadilly Circus to Bank station on the London Underground.

*Bank of England, Threadneedle Street, London EC2
Piccadilly Circus and Bank stations, London Underground network*

THUNDERBIRD SIX

The newly constructed M101 used as a makeshift runway when the overloaded Tiger Moth tries to land towards the end of the film was in fact the newly constructed M40 between junctions 3 and 5 south of High Wycombe in Buckinghamshire.

Junctions 3 to 5, M40, Buckinghamshire

JOE 90

'The Unorthodox Shepherd'

After following several false trails, the atmospheric setting for this ghostly tale and the first extensively featured real location in Century 21's productions was discovered at the end of a tree-lined avenue in Harefield, Middlesex. Reverend Shepherd's village church has changed little - if at all - since the sixties and fans of 'The New Avengers' can also spot it as Irwin Gunner's refuge in the episode 'To Catch A Rat'.

Harefield Church, Church Hill, Harefield, Middlesex

THE SECRET SERVICE

Main Locations

Like 'Joe 90', 'The Secret Service' featured a real Parish church as a location. This time the church was an integral part of the series, and like 'The Secret Service's' other main location, appeared in the show's title sequence: One of the regulars at the Anderson stand must take the credit for this discovery, suggesting Hughenden Church near High Wycombe as a likely candidate. This was confirmed by an opportunity to see an episode at a recent Anderson convention. Again, the church has changed little, although deceptive camerawork obscures the nearby major road. The show's other main location - Father Unwin's tudor style vicarage was found almost by accident. After hearing 'The Secret Service' was often filmed in Burnham



Beeches near Century 21's Slough studio, a detour through the area led right past the gates of Foxlea Manor - immediately recognisable as the home of Father Unwin, Mrs. Appleby and Matthew the Gardener.

*Hughenden Church, Hughenden Valley, High Wycombe, Buckinghamshire.
Foxlea Manor, Dorney wood Road, Burnham Beeches, Burnham, Buckinghamshire.*

In the second part of this guide, Century 21 takes a close look at the locations featured in Century 21 Productions' live action creations 'Journey To The Far Side Of The Sun' and 'U.F.O.' - from the Eurosec air terminal and Harlington Straker studios, to the Straker's honeymoon hotel and Jason Webb's nursing home.

21

Century twenty-fun

A FEW THINGS THAT NEVER HAPPEN IN THUNDERBIRDS

BY IAIN MURRAY

- Thunderbird 1 cannot be launched as someone is having a swim.
- Thunderbird 1 cannot be launched as Scott gets his zip stuck putting on his uniform.
- Virgil burns the backside out of his trousers going down the launch chute to Thunderbird 2.
- Virgil is halfway down the launch chute when he remembers he's left Thunderbird 2 parked outside.
- Brains has just invented a new gadget which is of no use whatsoever in the present emergency.
- The Hood goes to peel off his mask and finds that it's stuck.
- Lady Penelope gets an emergency call at a convenient time.
- Lady Penelope indicates to Parker a greater desire to catch the villain they are pursuing than to keep FAB's paintwork intact.
- An emergency broadcast is picked up and successfully dealt with by the fire brigade before International Rescue arrive.
- Thunderbird 2 gets to the disaster area only to find it's brought the wrong pod.
- Thunderbird 2's underjets keep firing until the ship has actually landed.
- An aircraft breaks through the sound barrier without radioing base to inform them of the event.
- Alan refuses to go on a mission as he's got a date with Tina.
- Brains invents a gadget which isn't transistorised.
- A baddie plants a bomb which is not labelled "BOMB".
- Parker replies to a request of Lady Penelope's by telling her to "Naff off".
- The size and position of hull lettering on the Thunderbirds stays unchanged throughout the mission.
- International Rescue arrive at the disaster area only to find that the people in danger are already dead.
- International Rescue arrive at the disaster area and rescue the people in danger with plenty of time to spare.
- Scott and Virgil arrive at the disaster area in their civies as their uniforms are at the cleaners.
- Brains speaks an entire sentence without hesitation.
- A building, vehicle or major piece of equipment is seen which does not have a label on it saying what it is.
- An emergency message is broadcast on a hastily rigged Heath Robinson transmitter powered by a potato and Thunderbird 5 fails to pick it up.



From top to bottom:
Foxlea Manor, Harefield Church and Hughenden Church.

UNIVERSE EDITION 7

DATELINE: NOVEMBER 2091

MYSTERY CRAFT PUTS WORLD SECURITY FORCES ON RED ALERT!



Confused World Security services were put on standby today as the World Press Organisation, despite official pressure, released this striking photograph of what appears to be a new-generation twin-pilot fighter plane. Spectrum, the World Aquanaut Security Patrol and The World Space Patrol have each categorically denied that the craft is an advanced prototype belonging to their organisations. International Rescue also issued a statement dismissing the aircraft as one of their technically advanced Thunderbird machines. Where, then, does this aircraft have its origins? Only Century 21 has been able to trace its maker, narrowing down the investigation to just one man... a man we will be interviewing in our next issue. For the startling truth don't miss Issue 8 of Century 21!

**FILM-MAKER
DISCLAIMS 'SECRET
ORGANISATION'
CHARGES AS 'UTTER
RUBBISH!'**

Opposite is Edward Straker, one of England's most prolific film producers. Straker's history lies not in films, however, but with the military. Following a car crash Straker, an American citizen, resigned from the United States Air Force and went into partnership, forming Harlington Straker films, an organisation with headquarters and subsidiary offices in this country. But did Straker really turn his back on a distinguished military career? Are the Harlington-Straker studios what they seem or themselves a 'film set' behind which there is military activity of a scale never before witnessed on our planet? What is Straker's part in this? How does he connect with secret papers leaked to these offices authorising massive expenditure for an organisation called 'SHADO' by the International Astrophysical Commission? What lies behind the Harlington-Straker facade?

Straker, of course, accuses us of having far too much imagination and is not prepared to comment further. Indeed, he sarcastically offered us a small payment in exchange for our documentary evidence, laughingly saying that he could use it as the basis for a fantasy film to be developed by his scriptwriters. Well, Mr. Straker, we've been busy lately. Very busy. Tracking down sites in this country we feel are used for the



covert operations of your 'SHADO' organisation. We'll be sharing our findings with our readers next time round in the second part of our special 'trackdown' article by Steven Turner - Don't miss 'Identified'!

CHRISTINE GLANVILLE IN CENTURY 21.

Christine Glanville is one of the most famous names in Anderson history, a tremendous talent behind the creation of so many of our favourite characters and a lady who has recently enored her triumphs in puppetry with her major contribution to the Dire Straits 'Calling Elvis' video. Special Features Reporter Simon Archer will be talking exclusively to Christine about the video, and her long association with Gerry Anderson, in an in-depth interview beginning next issue.

